SHELF No. 8052.86

WHITE'S SCHOOL

FOR THE

REED ORGAN,

CONTAINING

A FULL AND COMPREHENSIVE METHOD OF INSTRUCTION.

ALSO,

8052.86

Scales, Studies, Exercises, Voluntaries, Songs, Marches, Waltzes, Polkas, Opera Melodies, Hymn Tunes, etc., arranged expressly for the REED ORGAN, MELODEON or HARMONIUM, by

C. A. WHITE AND CHAS. D. BLAKE.

T. P. RYDER, E. H. BAILEY, C. F. READ, and many other first-class Organists, are liberal contributors to this valuable work.

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PREFACE.

The authors, while presenting this work to the public, are well aware of the many so-called "Schools and Methods" already published, and feel that no apology is necessary, as it has been our intention to present to the public a Method for the Reed Organ which is plain, simple, pleasing and progressive; and in our selection and arrangement of the various Recreations and pieces great care has been taken to select only those of the most pleasing and instructive character. In all our explanations we have endeavored to be as brief as possible, and, at the same time, we have given plenty of examples, so that the student, however young, or hard of understanding, cannot fail to comprehend each idea as it is presented.

We have thought it best to divide the book into three distinct parts. The first part being devoted to the Elements of Music, with a few simple Recreations, which will make that, which is usually the dryest and most disagreeable portion of the study of music, pleasant and agreeable. Part second is filled with the choicest selection of pieces possible;—airs from the standard and popular operas, waltzes, polkas, marches, &c.; also, a few of the most popular songs, all of which have been arranged especially to suit the wants of the large and rapidly-increasing number of teachers and pupils of this the most popular of musical instruments.

A large and varied collection of Voluntaries will be found in the third part, which have been selected and arranged mostly from the most celebrated authors of the world.

It has been our aim to write a book expressly for the Reed Organ as found in the homes of the people throughout our country, and with the hope that we have succeeded in furnishing a a work which will make the study of music a pleasure instead of a burden, we remain the public's most obedient servants.

C. A. White,
Chas. D. Blake.

Boston, July, 1875.

Explanation of the Stops in Reed Organs, and Method of Using the same.

First: it will be necessary for the pupil to fully understand the quality and nature of the tones produced by drawing the various stops of the organ, as the different makers frequently use different names for stops producing the same quality of tone.

The ordinary style of reed-organ contains from one to two sets of reeds with tremolo, to which is sometimes added an octave of sub-bass. Organs of this description contain from two to seven draw-stops, viz: 1st., the diapason, 2d., the dulciana or melodia, which, together, make one set of reeds; 3d., the principal, 4th., the flute, which complete the second set of reeds; 5th., the tremolo, 6th., the forte-bass, 7th., the forte-treble—the last three being purely mechanical, and only affect the tone produced by the other stops.

The manufacturers almost universally divide each set of reeds in such a manner that the bass is called by one name and the treble by another. Middle C being the note where the division usually occurs.

Let the pupil turn to the organ and draw the stop marked diapason, (the others being all closed,) and play a Chromatic Scale from the lowest bass note upwards to Middle C, (or where the tone ceases,) then draw the stop marked dulciana or melodia and continue the scale through all the notes of the instrument. The pupil will notice that the quality of the tone is the same throughout. Now close these stops and draw the principal, and play the Chromatic Scale again; when the tone ceases draw the flute stop, and continue the scale as before. This completes the second set of reeds, which you will notice is tuned an octave above the last.

The swell, which is usually controlled by the knee, opens the valves which surround the different sets of reeds, and allows the tone to come out full, free, and clear. The tremolo which is in general use only affects the the treble half of the key-board, and is a stop which, properly used, produces many very beautiful effects. The tremolo is called some by manufacturers the "Vox Humana."

The following are names of the stops as used by manufacturers in this country:—

DIAPASON.	*GAMBA.*	*SUB-BASS.*	*CAMPANELLA.*
DULCIANA.	*FLUTE.*	*VOX HUMANA.*	*EUPHONE.*
MELODIA.	*HAUTBOY.*	*ÆOLINE.*	*'CELLO.*
PRINCIPAL.	*BASSOON.*	*LA PERFECTIONE.*	*TREMOLO.*
CREMONA.	*BOURDON.*	*KALOPHON.*	*OCTAVE COUPLER.*

From the foregoing list of names any one unacquainted with the reed-organ would be led to suppose that an endless variety of tones and effects could be produced, which is not so; for the reason that the reeds from which the various tones originate are very similar in appearance, being simply small blocks of brass, or combination metal, with a tongue or vibrator fastened at one end; and the pressure of the wind, forced by the bellows through the reeds, causes the same to vibrate rapidly, which produces the tone;—the reeds being of different sizes, and being differently voiced, produce the various qualities of tone and effects. The pupils should carefully study the quality of the tone produced by drawing the different stops of the instrument on which they are to practice, and they can learn the different combinations much easier from the organ itself than from any printed directions or instructions which may be given them: always remembering to use the diapason and the dulciana together. When more power is wanted, draw the principal and flute; when still more tone is needed, open the swell, and add the sub-bass, blowing steadily, and keeping the bellows full of wind. When a very soft and subdued tone is required, draw the diapason and dulciana and blow very slowly, only supplying enough wind in the bellows to make the reeds sound. A very beautiful Solo effect may be obtained by drawing the principal dulciana and tremolo, and with the right hand play solo on the lower or bass half of the key-board, while the left hand crosses the right and plays the accompaniment,—a proper use of the knee-swell will greatly enhance the effect.

In giving the proper expression to music for the organ, much depends upon the performer's having complete control of the bellows. When playing softly, blow slowly, and increase the motion of the blow-pedals as you wish to increase the tone, remembering not to force the bellows, as it will very likely injure them.

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Rudiments of Music.

PART I.

LESSON FIRST.

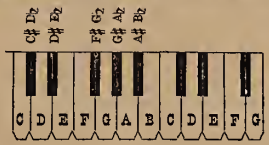
To the Pupil:—

It has been the design of the authors, in the following pages, to present a Method for the Reed Organ which is plain, simple, melodious and progressive. The pupil should fully understand and comprehend each Exercise and Study as it is introduced. At least half of the daily practice should be devoted to the Scales. Be sure and overcome each difficulty before attempting anything further.

Key-board of the Organ.

The Key-board is made up of *black* and *white* keys. The white keys are named after the first seven letters of the Alphabet, viz: A, B, C, D, E, F, G. The black keys are named from the white keys, either to the right or the left, and are indicated by characters, called *Sharps* (♯), and *Flats* (♭), as C♯, B♭, &c. The black keys are arranged in groups of *two* and *three*, which will assist the pupil in remembering the names of the *white* ones.

The following diagram shows the names of the black and the white keys.



C is always to the left of the two black keys, D between the two black keys; E next to the right hand, F at the left, of the group of three black keys: G next to the right, A next, B next, then comes C again, and so on through all the Octaves of the instrument.

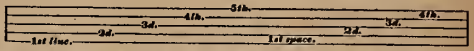
The learner should become so familiar with the names of the keys, and their position, as to be able to call or point them out without hesitation.

LESSON SECOND.

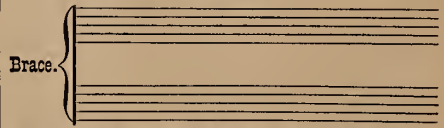
In order to read music readily, it will be necessary to learn the elementary characters, viz: Staff, Notes, Brace, Clefs, &c.

The height or depth of tones is called Pitch. The Pitch of tones is represented by five horizontal lines, called a *Staff*. The lines and spaces of the Staff are called *Degrees*.

Staff.



The notes are printed on the lines and spaces of the staff. Notes are frequently printed above and below the Staff, on short lines, called *Leger* or *added* lines. In music written for the Organ, two Staffs are usually used together, and connected by a character called a *Brace*.



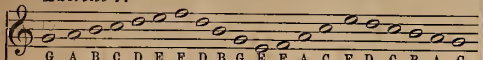
The upper Staff is called *Treble Staff*, and the lower *Bass Staff*. Notes for the right hand are usually written on the Treble Staff, while notes for the left hand are written on the Bass Staff.

Characters, called *Clefs*, are used in order to fix the letters definitely upon the Staff, so that each Degree shall always be called by the same letter. There are two *Clefs*, viz: The *Treble*, or *G Clef*, and the *Bass*, or *F Clef*.

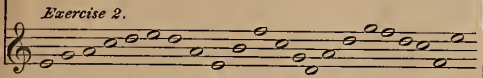
The following Exorcises will assist the pupil in learning the names of the *Lines* and *Spaces*.

NOTE.—Much of the progress of the learner depends upon a thorough knowledge of the *names* of the *Lines* and *Spaces*.

Exercise 1.



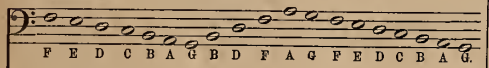
Exercise 2.



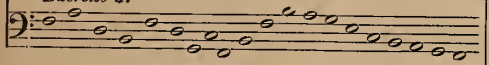
The foregoing exercises should he carefully committed to memory. Name the letters aloud, both forwards and backwards.

We now come to the Degrees of the *Bass* or *F Clef*, which must he learned as thoroughly as those of the *G* or *Treble Clef*.

Exercise 3.

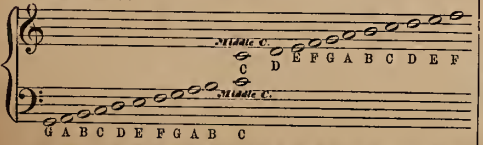


Exercise 4.



Exercise on both Staffs Connected by a Brace.

Exercise 5.



The C which occurs on tho added line hetween the Staffs, in the above Example, is called Middle C. In written music the Staffs are usually separated a little, so that the performer may not become confused hy so many lines; also the Clefs are more readily distinguished from each other.

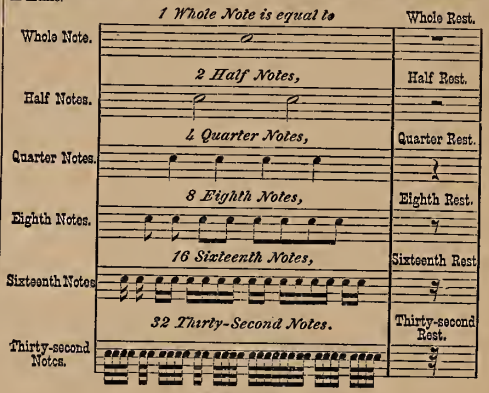
LESSON THIRD.

Notes and Rests.

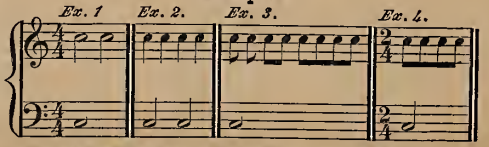
The notes we have thus far used have been employed merely for the purpose of learning their names upon the Lines and Spaces.

The length of time given to every sound is determined hy the notes being of different shapes. *Rests* are characters which indicate silence. Each note has its corresponding Rest.

The following Diagram shows the form and value of the *Notes* and *Rests* used in music.



Examples.

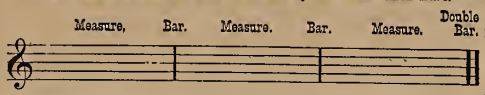


In the first Example, the *Whole Note* in the Bass is equal to the *two Half Notes* in the Treble. The *two Half Notes* in the Bass, in Ex. 2, are equal to the *four Quarter Notes* in the Treble, and so on in Examples 3 and 4.

LESSON FOURTH.

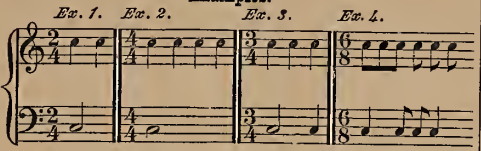
Measures, Time, &c.

Every musical composition is divided into equal portions of time, called *Measures*, which are separated from each other by characters called *Bars*.



Measures are again divided into equal portions of time, called *Beats*. The number of Beats in each Measure is indicated by figures, in the form of fractions placed in the Staff at the commencement of a piece of music.

Examples.



In the first Example there are two Beats in a Measure; in the second, four Beats, in the third three, and in the last six. The *Numerator* of the fraction denote the number of Beats in the Measure, and also tells the number of notes of the kind represented by the *Denominator* it takes to fill each Measure.

A piece marked $\frac{4}{4}$ would have the value of four Quarter Notes in a Measure, as in Exercise No. 1, page 6. Study carefully the following Examples.

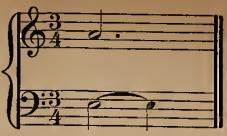
$\frac{2}{4}$ means that two fourths of a Whole Note fills a Measure; $\frac{3}{4}$ means that three fourths of a Whole Note fills a Measure; $\frac{6}{8}$ means that six eighths of a Whole Note fills a Measure; $\frac{4}{4}$ means that four quarters or a Whole Note will fill a Measure.

LESSON FIFTH.

Dot, Counting Time, Accent, &c.

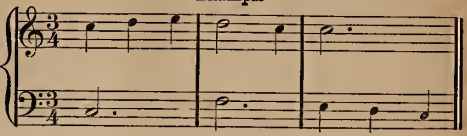
A *Dot* placed after a Note or Rest increases its length or value one-half, viz: a *Dot* placed after a *Half Note* adds to the value of the *Half Note* the value of a *Quarter Note*.

Example.



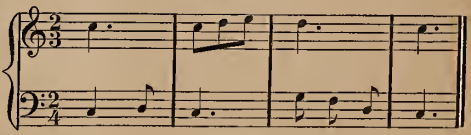
A dotted *Half* is equal to three *Quarters*, or one *Half* and one *Quarter*.

Example.



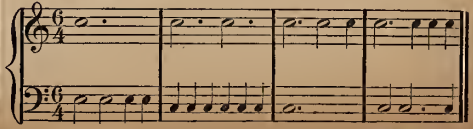
A dotted *Quarter Note* is equal to three *Eighths*, or one *Quarter* and one *Eighth*.

Example.



Example.

Six Beats in a Measure.



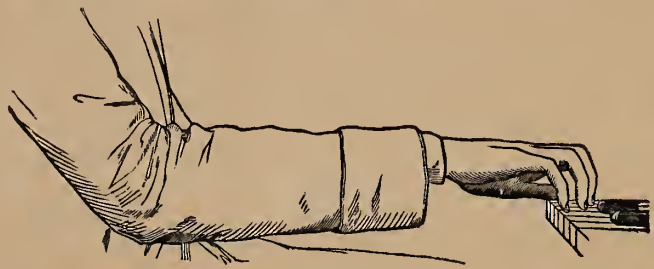
A dotted *Quarter* is equal to three *Eighths*. A dotted *Eighth* is equal to three *Sixteenths*.

In order to give each Note its proper length of Time it is very essential to *count the time aloud*. In $\frac{4}{4}$ Time we should count one to each Beat, or four in a Measure. Always count *slowly* and *evenly*, the same as a clock ticks. We usually count four to a Whole Note; two to a Half Note, and one to a Quarter. *ACCENT* is a certain stress or feeling of weight, which is always given to the first Beat in a Measure, and is usually given to the middle one also. In $\frac{4}{4}$ Time we should accent the first and third Beats; in $\frac{6}{8}$ Time the first and fourth; in $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{3}{2}$ Time, only the first is accented.

The illustration below gives a correct position of the Hands and Fingers. Place your seat before Middle C, or near the middle of the Key-board, and after placing your feet firmly on the Blow pedals, move the Pedals alternately back and forth, with a motion from the ankle. When playing softly, blow slowly, increasing the motion as you wish to increase the power, and *vice versa*.

General Position of the Arm, Hand, and Fingers.

This example presents a correct position of the right hand.



This example presents a correct position of the left hand, with the first finger raised.

See that your hand or hands are placed in the same position as those in the cut.

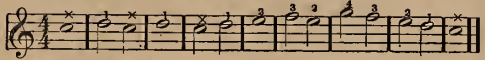
You will observe that we use certain marks and figures to show what fingers to put on the keys, viz:

× is for the thumb of the either hand.
1 " " " fore finger.
2 " " " middle finger.
3 " " " third finger.
4 " " " little finger.

LESSON SIXTH.

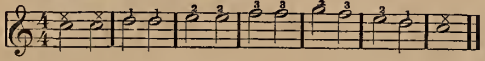
Exercises for the Right Hand.

Count the time aloud,— Keep the hand in the right position.

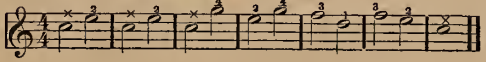


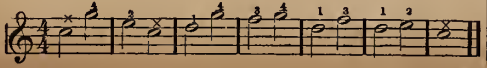
Count 1, 2, 3, 4, 1, 2, 3, 4, &c.

Keep the fingers directly over the Keys.

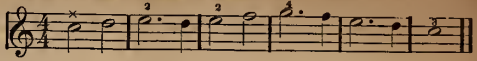


Don't move the hand, only the fingers.

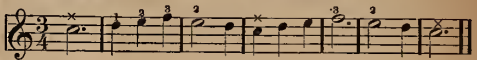




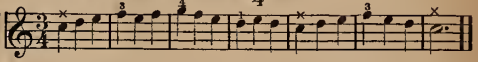
In the following two Studies we introduce the *Dot*. Count the Time ca lly



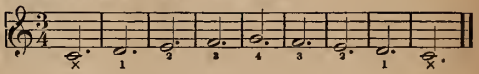
Note the change of time in this Exercise. Count three in a Measure.



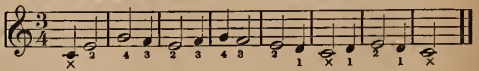
Accent the first Count or Beat only, in $\frac{3}{4}$ time.



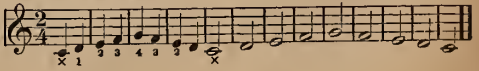
Change of position. Put the thumb on Middle C.



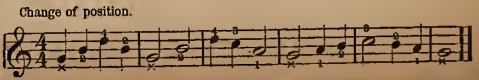
Be sure and learn each Exercise before taking up the next.



Note the change of time.

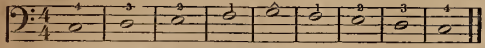


Change of position.

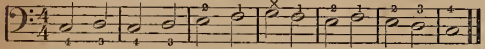


Exercises for the Left Hand.

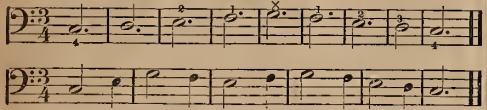
We will begin with the little finger placed on C below Middle C. Note the position of the left hand in the preceding cut. Raise the fingers and press the Keys firmly



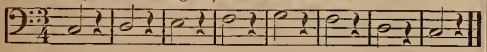
Always play and count slowly while practicing.



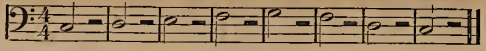
Change of Time. Count three in a Measure.



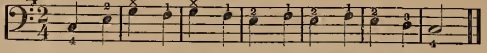
In the following Exercises we introduce the *Quarter Rest* for the first time Raise the finger after counting two, on account of the Rest.



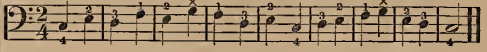
Change of Time. *Half Rest* introduced. Raise the finger after counting two.



$\frac{2}{4}$ time. Accent the first Beat only.



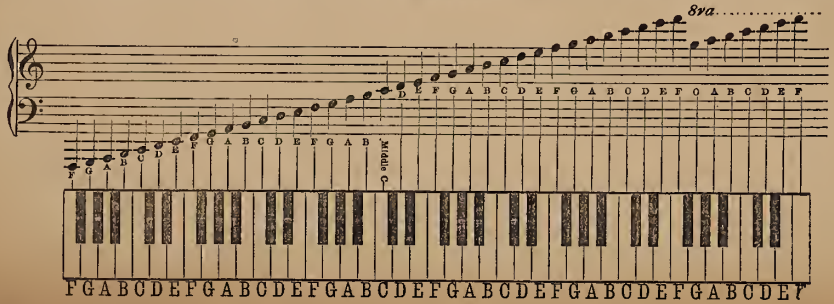
Do not move the hand— only the fingers. Blow steadily. Count aloud.



LESSON SEVENTH.

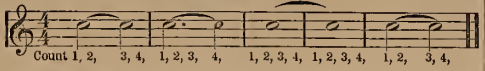
Full Key-board of the Organ, Tie, &c.

Below we give a picture of the full Key-board of the Organ, with the position of each letter on the Staff. The pupil should make a special study of this Diagram, and should be able to name all the Letters and their Positions without hesitation.



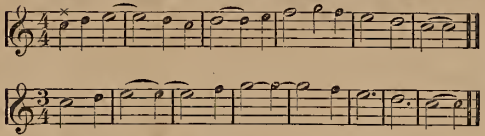
The *Tie* is used to connect notes on the same Degree of the Staff. When two notes are tied, only the first is struck.

Examples of Ties.



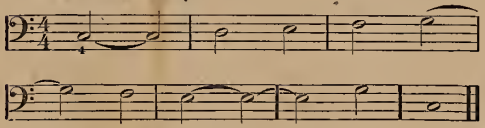
Practice carefully the following Exercises, in which the *Tie* is used.

Right Hand. Count steadily. Keep the tied Notes down full length of time.



Don't leave any Exercise until you have played and counted it correctly.

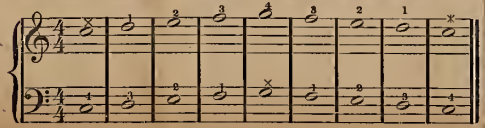
Left Hand. Accent correctly.



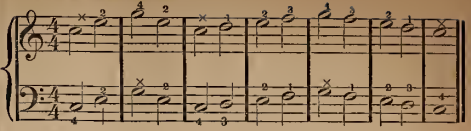
LESSON EIGHTH.

Exercises for both Hands.

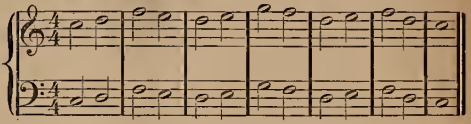
Both Hands. Count four in a Measure. Accent the first and third Beats.



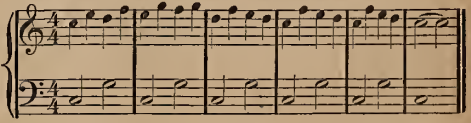
Play evenly and smoothly,

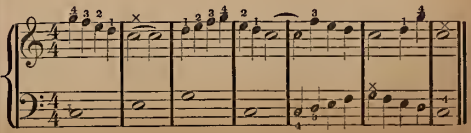


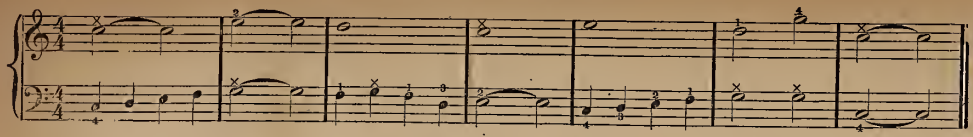
Accent each Note. Count aloud.

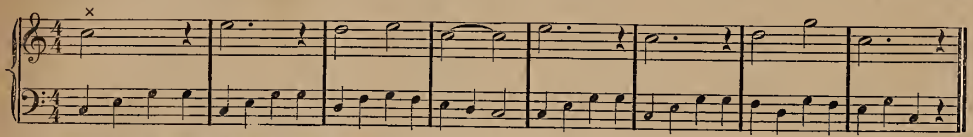


Quarter Notes for the Right Hand,— Half Notes for the Left.

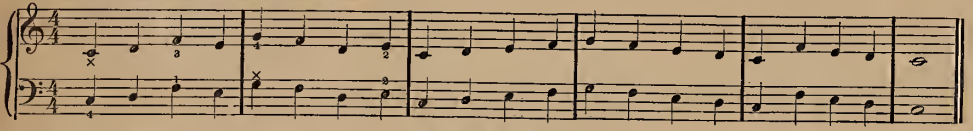






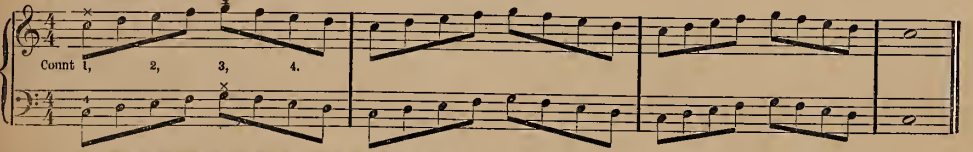


Commence with the thumb of the right hand on Middle C.

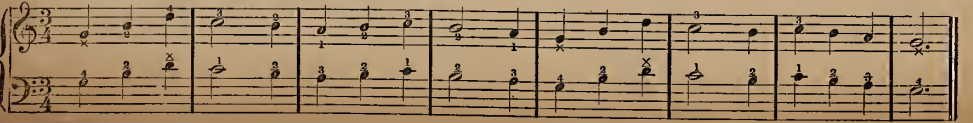


LESSON NINTH.

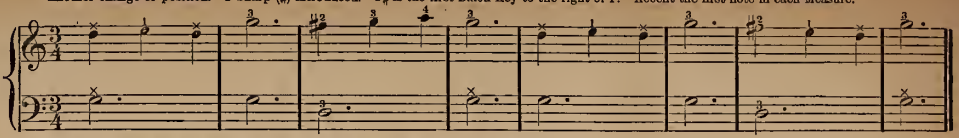
In this exercise count one to every two Notes.



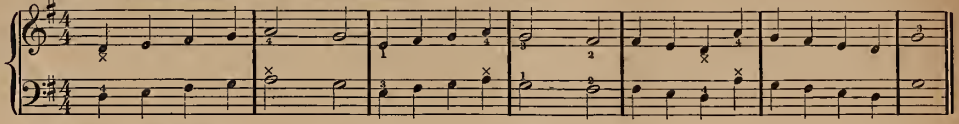
Note the change of position for both hands. Count three in a Measure.



Another change of position. F Sharp (♯) introduced. F♯ is the first Black Key to the right of F. Accent the first note in each Measure.

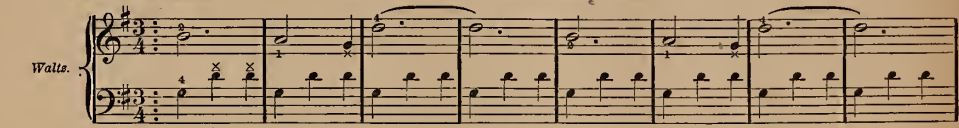


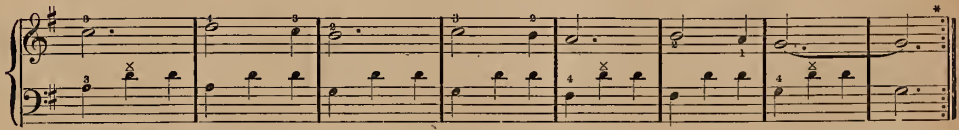
Key of G. Signature one Sharp. All the F's in this Example are to be played Sharp.



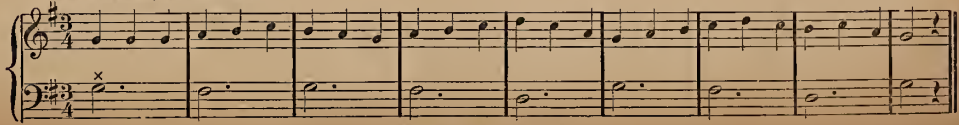
Play slowly. Count steadily.

FIRST RECREATION.—Little Waltz.





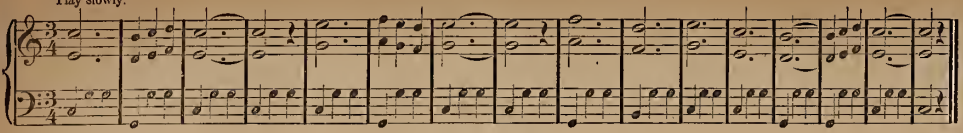
Look at the notes, not at your hands.



* Dots before a double bar denote a repeat

SECOND RECREATION.—Little Reverie.

Play slowly.

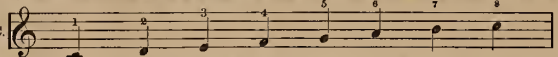


LESSON TENTH.

The Scale.

The Scale is a regular succession of notes, ascending or descending from one note to the next note of the same name, which is called an *Octave*. The first or lowest note of the Scale is called the *Key Note*. There are three kinds of Scale, viz: the *Major*, and the *Minor* or *Diatonic. and Chromatic.*

Major Scale of C.

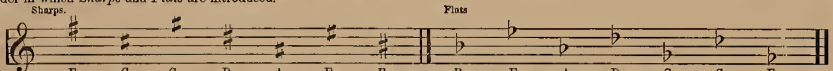


The Scale of C is called the *Natural Scale*, as it is the only one in which all the white or natural Keys are used. The distance from one tone of the Scale to another is called an *Interval*.

Between one and two of the Scale the Interval is called a *Second*; between one and three, a *Third*, one and four, a *Fourth*, and so on. You will notice that the Key-board is divided into groups of *two* and *three Black Keys*. Between every Tone of the Scale except *Three* and *Four*, (*E & F*,) and *Seven* and *Eight*, (*B & C*,) the *Black Keys* occur. Every Scale is made up of *five Tones* and *two Semitones*. As follows:

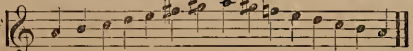
The Semi-tones must occur between *Three and Four* and *Seven and Eight* of every *Major Scale*, and when a Scale begins on *any other letter than C*, we use *Sharps* and *Flats* in order to preserve the foregoing order of Intervals.

The order in which *Sharps* and *Flats* are introduced.

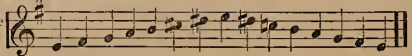


Each Major Scale has its relative *Minor*. The relative Minor of any Major Scale will be found a Sixth above, or will commence on the Sixth Note of the Major Scale, viz: take the Major Scale of C, and the sixth letter from C is *A*; therefore, *A* is the relative Minor of *C*. *E* is the relative Minor of the Major Scale of *G*, &c. Study carefully the following *Minor Scales*. You will notice that the Scale is changed in descending

Minor Scale of A.

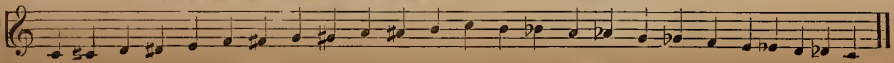


Minor Scale of E.



The *Chromatic Scale* is a succession of Semi-tones, ascending and descending.

Chromatic Scale.



LESSON ELEVENTH.

The following is a DICTIONARY of the Musical Terms used in this book. They should be carefully studied, and be often referred to.

DICTIONARY OF MUSICAL TERMS.

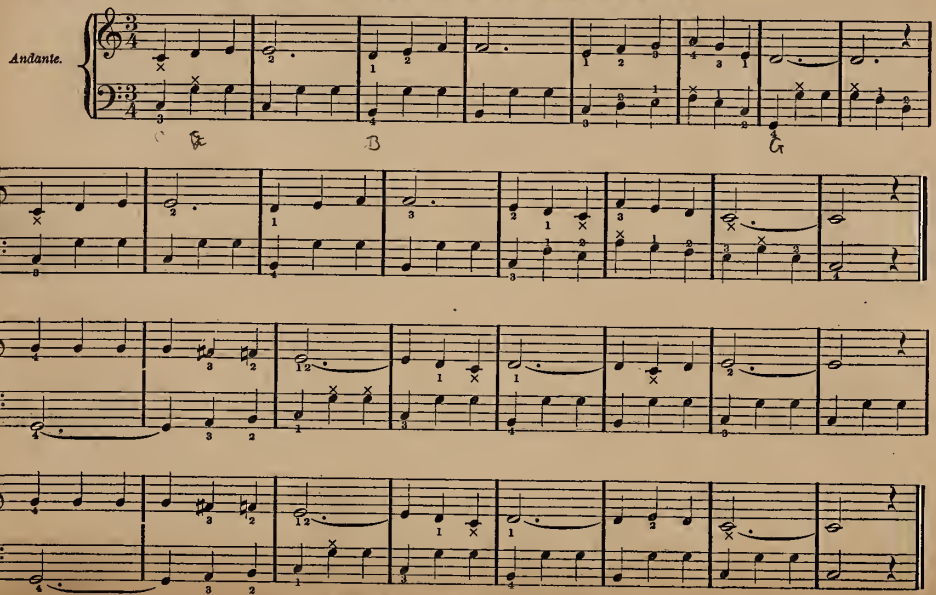
ACCELLERANDO, accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, a very slow degree of movement.
AD LIBITUM, at will or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTUOSO, affectionate, tender.
AGITATO, CON AGITAZIONE, with agitation, anxiously.
ALL, ALLA, ALLA, to the; *sometimes*, in the style of.
ALLEGRAMENTE, with quickness.
ALLEGRETTO, sometimes cheerful, but not so quick as *allegro*.
ALLEGREZZA, joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRO, quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as *allegro agitato*, with anxiety and agitation, &c.
AL SEGNO, AL SEG., or the character 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *Fine*, or to the mark 𝄐 over a double bar.
ANDANTE, implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, at the pleasure of the performer.
APPOGGIATO, dwelt, leaned upon.
APPOGGIATURA, a note of embellishment, generally written in a small character.
ASSAI, very, extremely. This adverb is always joined to some other word, of which it extends the simplification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM., in the regular time.
ATTACCA, ATTACCA SUBITO, implies that the performer must directly commence the following movement.
BEN, well; as *ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.
CANTANDO, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CALANDO, gradually diminishing in tone and quickness.
CANTABILE, in a graceful and singing style.
CAPPELLA ALLA, in the church style.
CAPO, the head or beginning.
CAVATINA, an air of one movement or part only, occasionally preceded by a recitative.
CANZI, a song or melody; the vocal part.
CHROMATIO, preceding by semitones, or formed by 12 of semitones.
CONA, a few bars added at the close of a composition, beyond its natural termination.
CON, with; as *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CON DOLCEZZA, with sweetness.
CON DOLORE, mournfully, with pathos.
CON GRAVITA, with gravity.
CON GRAZIA, with grace.
CON MOTO, in an agitated style, with spirit.
CON SPIRITO, with quickness and spirit.
CRESCENDO, or CRES., with a gradually increasing quantity of tone.
DA CAPO, or D. C., from the beginning; an expression which is often written at the end of a movement to indicate that the performer must return to and finish with the first strain.
DAL, by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, gradually decreasing in quantity of tone.
DIATONIC, naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., implies that the quantity of tone must be gradually diminished.
DOLCE, or DOL., implies a soft or sweet style
DOLOROSO, indicates a soft and pathetic style.
ESPRESSIVO, or CON ESPRESSIONE, with expression.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata in the German style.
FINE, the end.
FORTE, or FOR., or *f*, loud.
FORTISSIMO, or *ff*, very loud.
FORZANDO, or FORZ., or *fz.*, implies that the note is to be marked with particular emphasis or force.
FUOCO CON, with intense animation.
FURIOSO, or CON FURIA, with fire.
GAIEMENT, in a cheerful and lively style.
GUSTO, in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer.
GRAVE, the slowest degree of movement; also a deep, low pitch in the scale of sounds.
GRAVITA, gravity; as, *con gravità*, with gravity.
IL, the.
IMPROVISARE, to compose or sing extemporaneously.
INTERLUDE, an intermediate strain or movement.
LARGHETTO indicates a time slow and measured in its movement, but less so than *largo*.
LARGHISSIMO, extremely slow.
LARGHO, a very slow degree of movement.
LEGATO, in a smooth and connected manner.
LEGERREMENT, with lightness and gayety.
LENTEMENTE, LENTO, in slow time.
LOCO. This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*
MA, but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, with majestic and dignified expression.
MAIN, the hand, as, *main droite*, *main gauche*, or *M.D.*, *M.G.*, the right or left hand in piano music.
MARCATO, in a marked and emphatic style.
MARCIA, a march.
MARZIALE, in a martial style.
METRONOME, an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MODERATO, with a moderate degree of quickness.
MOLTO, very, extremely, as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MOUDENTE, a beat, or transient shake.
MORENDO, gradually subsiding in regard to tone and time; dying away.
MOSSO, movement; as, *più mosso*, with more movement; quicker.
MOTO, or CON MOTO, with agitation.
OBLIGATO, or OBLIGATI, a part or parts of a composition indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8va, an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PATETICO, pathetically.
PATHETIQUE, pathetic.
PASTORALE, a soft and rural movement.
PERENNO, PERENNEMENT, or PERENN., implies a gradual diminution, not in the quantity of tone and speed of movement.
PIANISSIMO, or *pp.*, extremely soft.
PIANO, or *p.*, soft.
PIU, an adverb of augmentation; as *più presto*, quicker; *più piano*, softer.
POCO, a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, by degrees softer and softer.
POMPOSO, in a grand and pompous manner.
PORTAMENTO, the manner of sustaining and conducting the voice; a gliding from one note to another.
PRELUDIO, a prelude or introduction.
PRESTISSIMO, the most rapid degree of movement.
PRESTO, very quick.
PRIMO, first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUASI, in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
RALLENTANDO, implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RAPIDO, rapidly.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, with additional tone and emphasis.
RITENENTE, RITENUTO, a keeping back, a decrease in the speed of the movement
RONDEAU, RONDO, a composition of several strains or members, at the end of each of which the first part or subject is repeated.
SCHERZANDO, SCHERZETTO, SCHERZOSO or SCHERZ. In a light, playful and sportive manner.
SEGNO, or 𝄋; a sign; as *al segno*, return of the sign; *dal segno*, repeat from the sign.
SEMPRE, always; as *sempre staccato*, always staccato or detached; *sempre forte*, always loud *sempre piu forte*, continually increasing in force
SINFONIA, a symphony or orchestral composition in many parts.
SMORZANDO, a gradual diminution as to tone.
SOAVE, in a soft, sweet and delicate style.
SOLI, *plural* of SOLO, implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, alone.
SOLO, a composition, or even a passage, for a single voice or instrument.
SONATA, SONATE, a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, with spirit.
SPIRITOSO, with great spirit.
STACCATO, implies that the notes are to be played distinctly and detached from one another.
SUBITO, quickly; as, *solti subito*, turn quickly.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TACET, implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TEMA, the subject of a theme.
TEMPO COMMODO, in a convenient degree of movement.
TENUTO, or TEN., implies that a note, or notes, must be sustained or kept down the full time.
THEME, a subject.
TREMOLO, implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRILLE, TRILLO, a shake.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTI, *plural*, *all*; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, a; as *un poco*, a little.
VELOCE, or CON VELOCITA, in rapid time.
VIGOROSO, VIGOROSAMENTE, boldly, vigorously
VIVACE, VIVACEMENTE or CON VIVACITA, with briskness and animation.
VIVO, CON VIVEZZA, animated, lively.
VOCE, the voice.
VOLTI SUBITO or V. S., turn over quickly

LESSON TWELFTH.

In the following *Recreation* you will notice a new character, called a *Natural* (♮). The *Natural* is used to contradict a letter which has been Sharped or Flatted in the same Measure. The characters (♯, ♭, ♮,) are called Accidentals.

THIRD RECREATION.* (Andante.)

In the 19th and 27th Measures the fingers change on the same note. Make the change without letting the note up.



* Don't leave this little Recreation until you can play it perfectly.

Scales of C and G.

Play very slowly.

Scale of C.

Scale of G.

LESSON THIRTEENTH.

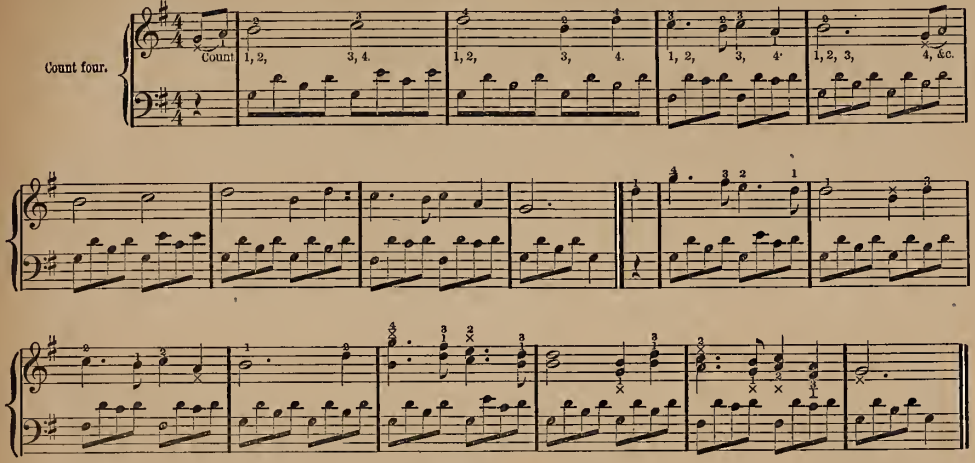
Five Finger Studies.

We shall introduce on almost every page, through the first part of this work, little Exercises for the five fingers, which should always be practiced faithfully, over and over again. They will be found of the greatest importance in forming the hand, and giving strength to the fingers. Half of the daily practice should be devoted to the *Scales* and *Five Finger Exercises*.

Keep the hand still. Move only the fingers.

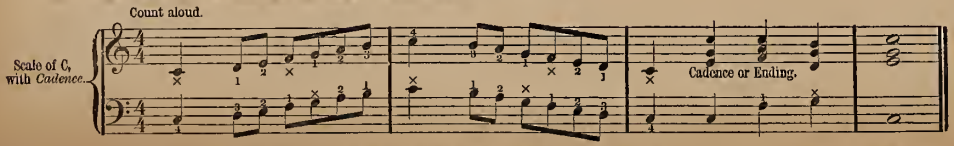
The following *Recreation* is in the *Key of G*, and Signature is *One Sharp* (F♯). Remember and Sharp all the Fs in the piece. First play each part separately, counting the time aloud.

FOURTH RECREATION. Home, Sweet Home.



LESSON FOURTEENTH.

Practice the following Scale in the time marked, counting the time aloud.



Slurs (— —) are characters, which, placed over or under a group of notes, signifies that the notes are to be played Legato, smoothly, connectedly.

Both parts in *Treble Clef.*

FIFTH RECREATION. Little March.

Tempo di marcia.
In March Time.

Five Finger Studies.

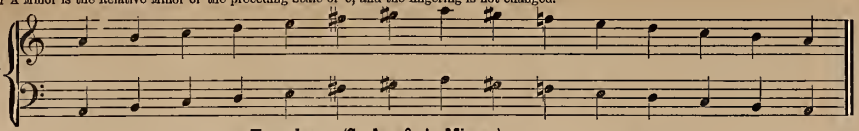
Five Fingers.

LESSON FIFTEENTH.

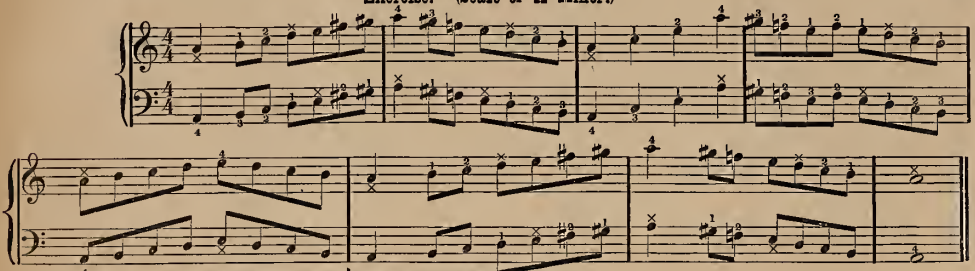
Scale of A Minor.

The Scale of A Minor is the Relative Minor of the preceding Scale of C, and the fingering is not changed.

Scale of A Minor.



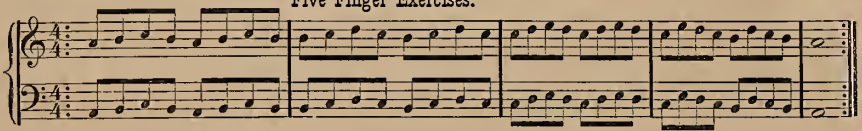
Exercise. (Scale of A Minor.)



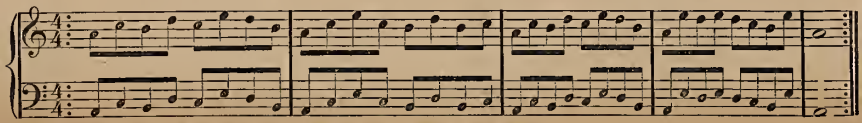
If you wish to become a good musician and performer, don't neglect the Minor Scales.

Five Finger Exercises.

Key of A Minor.



Key of A Minor.

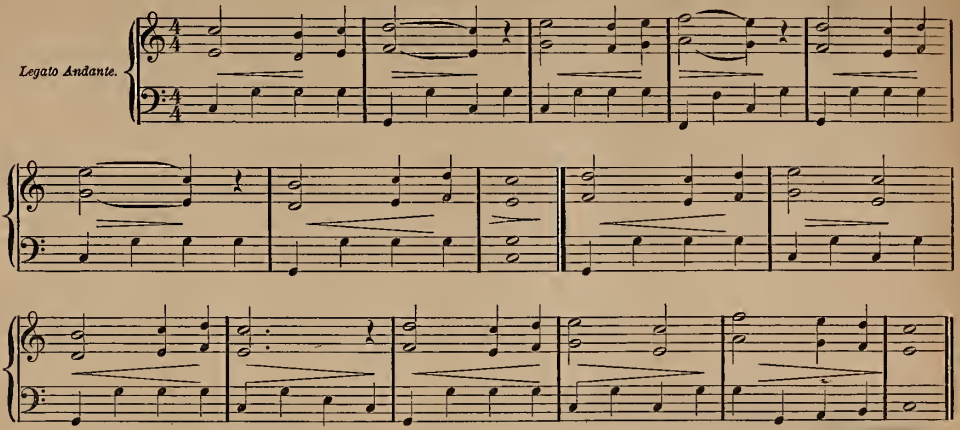


The above Exercises should be played over and over again, at least ten times. Count the time aloud.

The character ⟨ which we here use for the first time, indicates a *Crescendo*, (increasing the power;) ⟩ indicates a *Dimmuendo*, (diminishing the power.) This mark ⁀ is called a *Slur*, and indicates that the notes over which it is placed are to be played smoothly and connectedly.

SIXTH RECREATION. Evening Song.

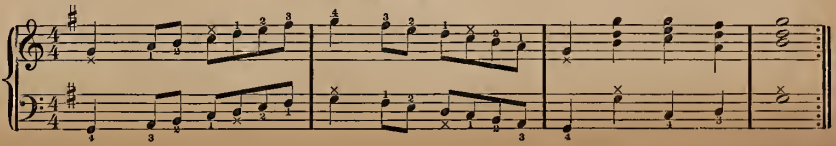
Legato Andante.



Do you know the meaning of the words used at the beginning of the preceding *Recreation?* If you will turn to the *Dictionary of Musical Terms* you will find that *Legato* means smooth, connected, and *Andante* means rather slow and sedate. Do not let a single *word, sign, note, or anything* pass which you do not fully understand.

LESSON SIXTEENTH.

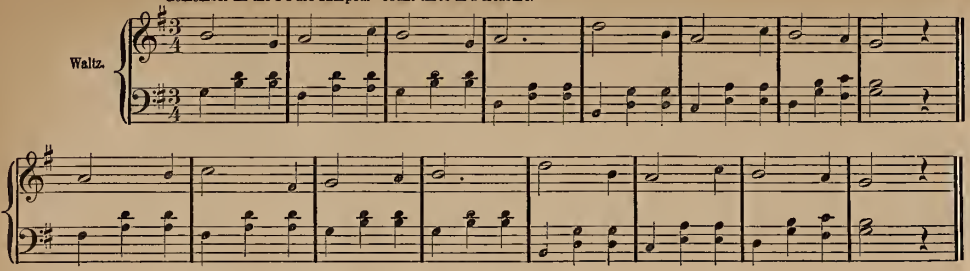
Scale of G Major.



SEVENTH RECREATION. Hallie's Waltz.

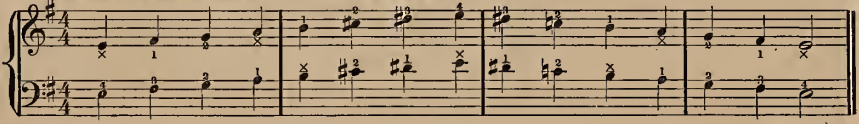
Remember all the F's are Sharped. Count three in a Measure.

Waltz.

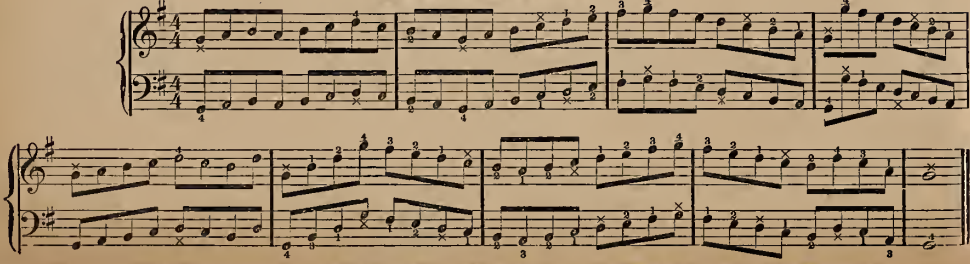


This Scale is the Relative Minor of G.

Scale of E Minor.



Exercise in the Scale of G.



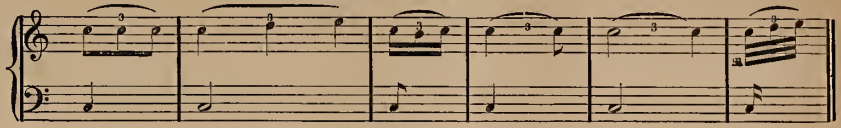
The above Exercise should be played slowly at first and gradually accellerate the time as you become familiar with the Notes and Positions.

LESSON SEVENTEENTH.

Triplets.

Sometimes *Three* notes are to be played in the time of *Two*, and are called *Triplets*.

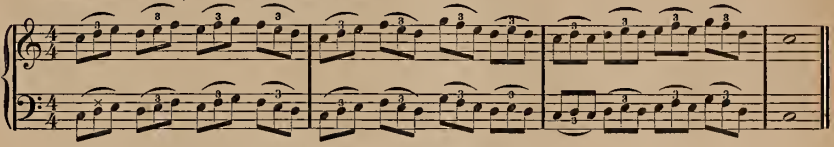
Examples of Triplets.



Five Finger Exercise in Triplets.

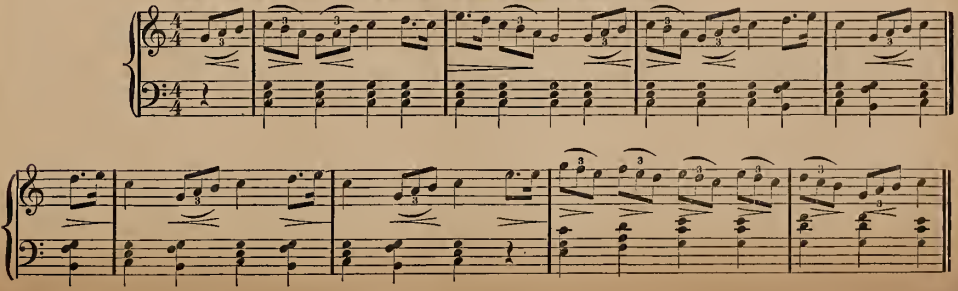
Count four in a Measure,— one to each group of Notes.

Triplets of Eighth Notes.

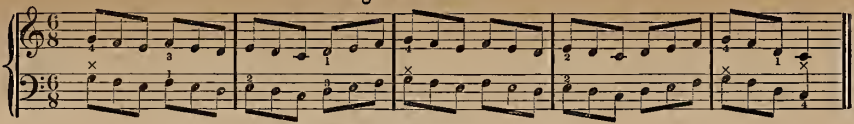


EIGHTH RECREATION. Quickstep March.

Count *one* to each *Triplet*. The *first* Note of each Triplet should be slightly accented.

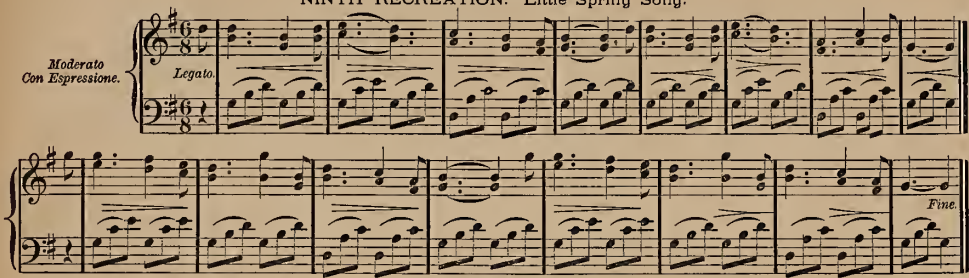


Five Finger Exercise.

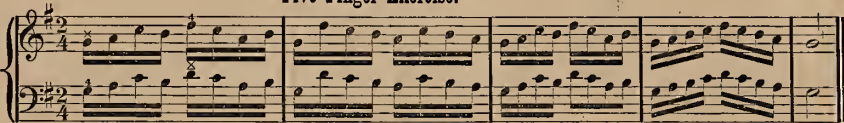


LESSON EIGHTEENTH.

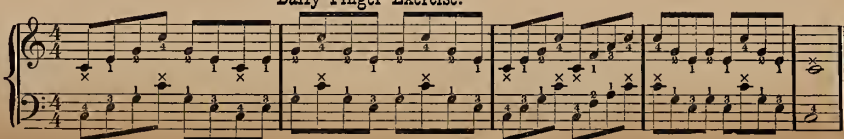
NINTH RECREATION. Little Spring Song.



Five Finger Exercise.

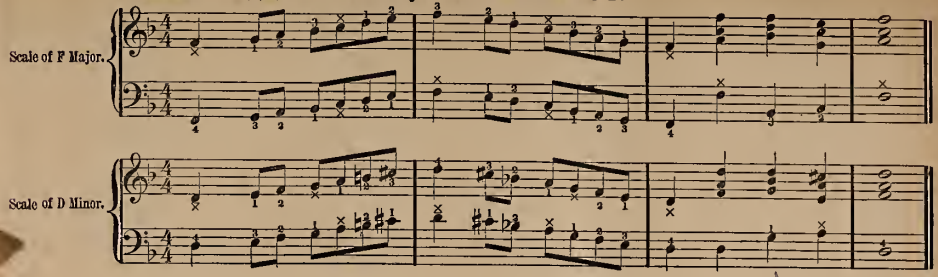


Daily Finger Exercise.

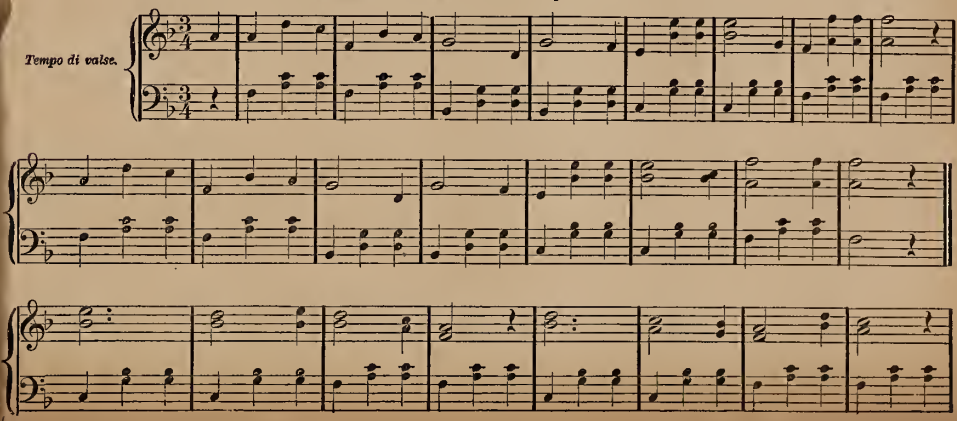


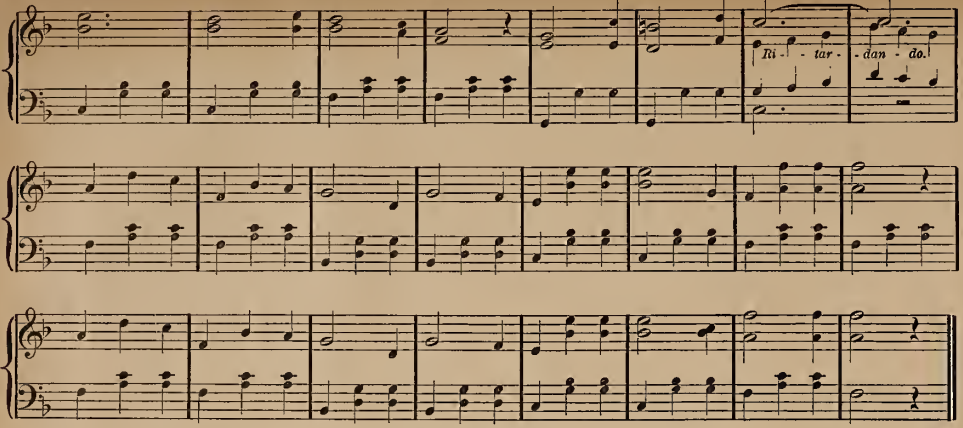
LESSON NINETEENTH.

Signature *One Flat*, (B♭). **Scale of F Major and Relative Minor D.**



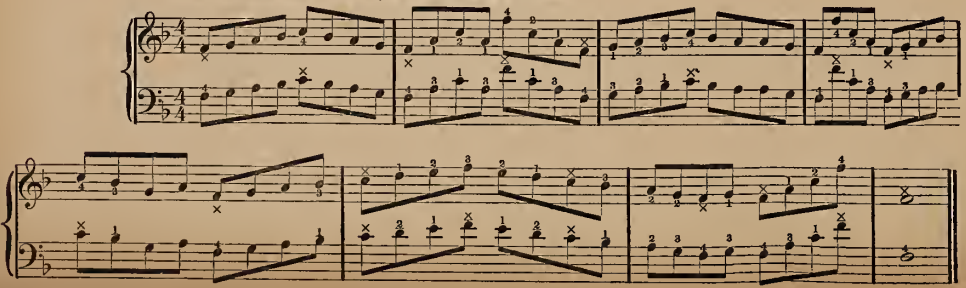
TENTH RECREATION. Lily Waltz.





Five Finger Exercise.

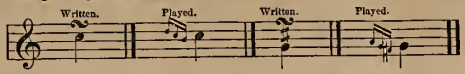
Practice this lesson until you can play it smoothly and in good time.

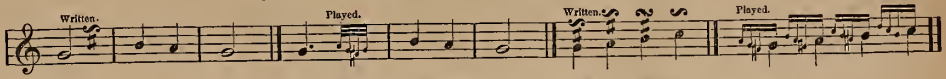


LESSON TWENTIETH.

The Turn. (∽)

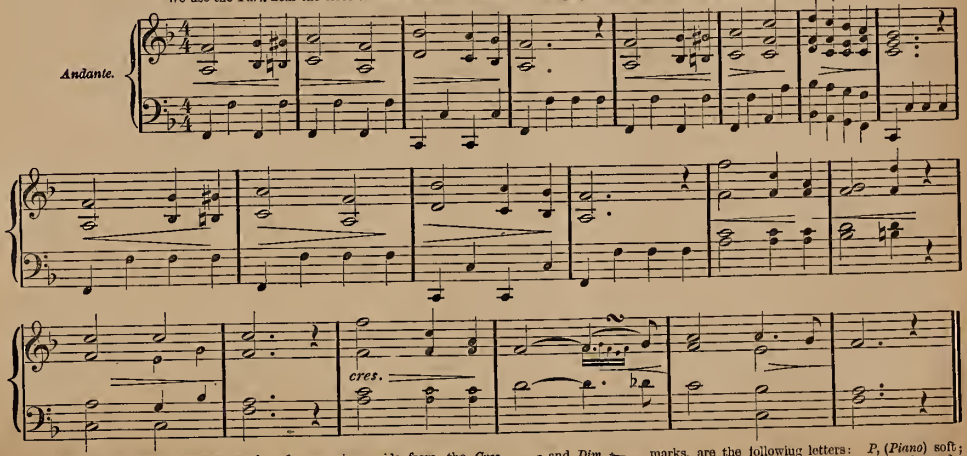
The *Turn* (∽) is used before or after the Note to which it belongs, and is one of the most graceful of embellishments. The Turn is made up of the Note itself, the Note above, and the Note below; these three Notes preceding the principle Note. An Accidental is sometimes used with the Turn, and affects the lower Note only. Study carefully the following Examples of Turns.





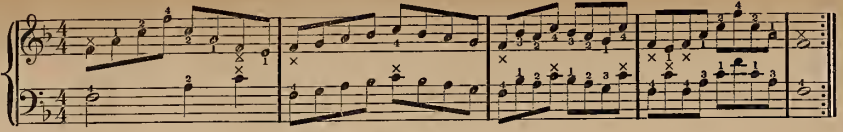
ELEVENTH RECREATION. Hope. Andante.

We use the *Turn* near the close of this beautiful Andante. When played correctly the effect is very fine.



Some of the more common marks of expression, aside from the *Cres.* and *Dim.* marks, are the following letters: *P*, (*Piano*) soft; *MP*, (*Mezzo Piano*) medium soft; *PP*, (*Pianissimo*) very soft; *FF*, (*Fortissimo*) very loud; *MF*, (*Mezzo Forte*) medium loud; *F*, (*Forte*) loud; *sf* >, (*Sforzando*) a sudden swell. The character (𝄐) is called a *Hold*. When placed over a Note, the Note should be held as long again.

Daily Finger Exercise.

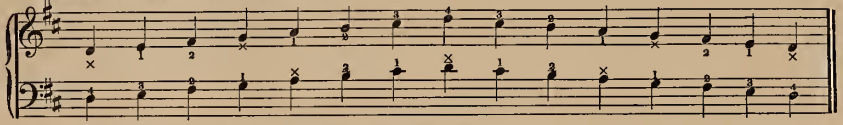


LESSON TWENTY-FIRST.

Scale of D.

Signature *Two Sharps*, (F and C.) Play very slow.

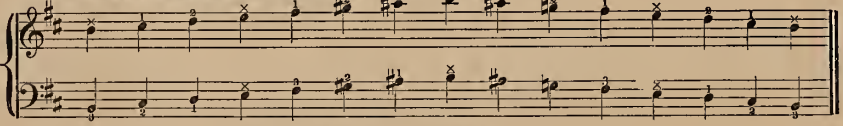
Scale of D Major.



Scale of B Minor. (Relative Minor of D.)

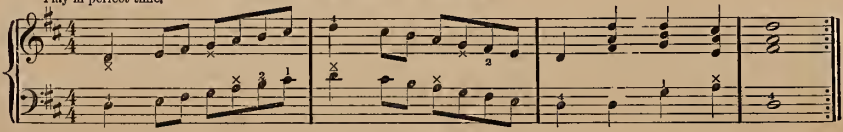
Notice the change of fingering for the left hand.

Scale of B Minor.



Scale of D Major, with Cadence.

Play in perfect time.



The *Scales* and *Five Finger Exercises*, we know are not as pleasant to practice as the little Airs and Recreations; but when we consider their importance in forming the hand and controlling the fingers, we cannot but keep urging the pupil not to neglect them. At least half of the daily practice should be given to their study.

TWELFTH RECREATION. Melody Religieuse.

Adagio.

p

f

p

Daily Finger Exercise.

LESSON TWENTY-SECOND.

Scale of B Flat. Signature *Two Flats*, (B♭ and E♭).

The fingering, you will notice is changed for both hands. You should commit to memory the fingering of each Scale, and be able to play any and all of the Scales from memory, without the aid of the book.

Scale of B Flat Major.

Scale of G Minor. (Relative Minor of B Flat.)

Scale of G Minor.

Scale of B Flat with Cadence.

THIRTEENTH RECREATION. Pink Polka.

Tempo di Polka

FOURTEENTH RECREATION. Sounds from the Chapel. Nocturne.*

Legato Con Espressione.

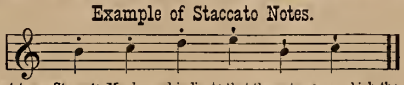
Andante.

* This beautiful *Nocturne* will amply repay careful practice. It should be played as marked, (*Legato Con Espressione,*) smoothly, connectedly, and with expression.

LESSON TWENTY-THIRD.

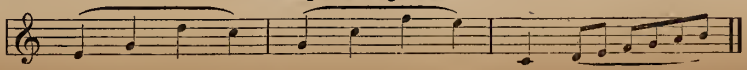
Staccato Marks are little dots or points, placed over or under notes, and indicate that such notes should be played short and detatched.

Example of Staccato Notes.



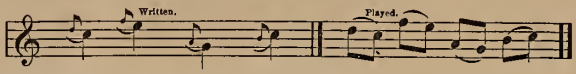
Legato Marks have just the opposite effect from *Staccato Marks*, and indicate that the notes over which they are drawn should be played in a smooth, connected manner.

Example of Legato Marks.



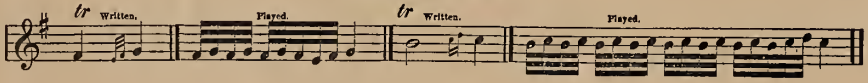
Small Notes placed before notes of the usual size are called *Grace Notes* or *Appoggiaturas*, and generally borrow half the value of the large note before which they are placed.

Example of Grace Notes.

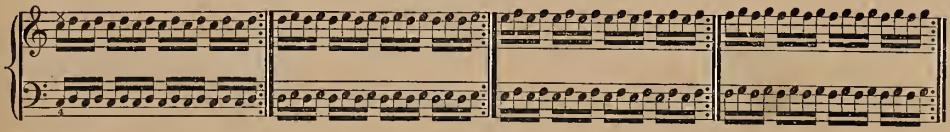


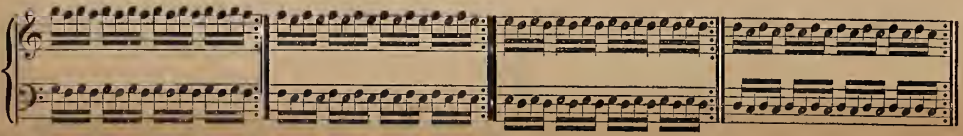
One of the most common and beautiful embellishments used in music is the *Trill*. It requires a large amount of practice to execute it evenly and rapidly. It is known by the sign *tr* placed over the note on which the Trill is to be executed, and consists of two notes, viz: the principal, and the note above, which are played alternately in rapid succession, during the length of the principal note. *Trills* have different terminations, according to the length of the principal note, and the position of the following note. Study carefully the examples of Trills and their terminations.

Examples of Trills.

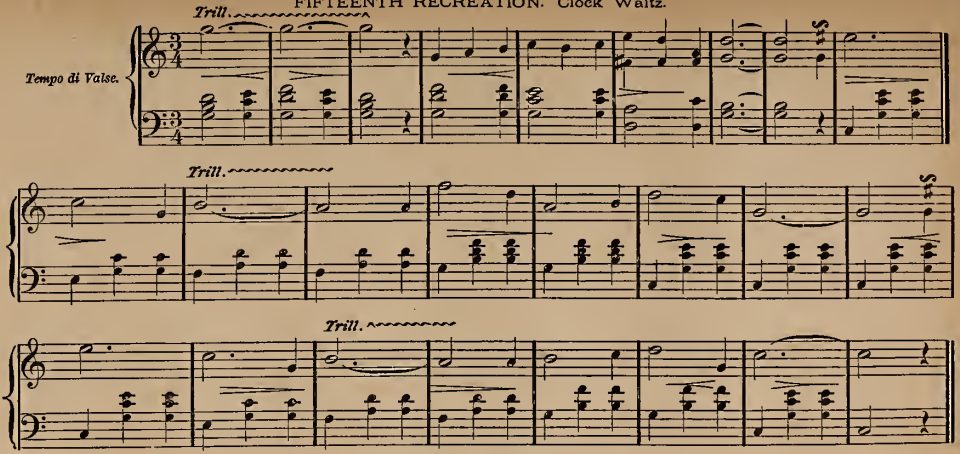


Studies on the Trill for Both Hands.

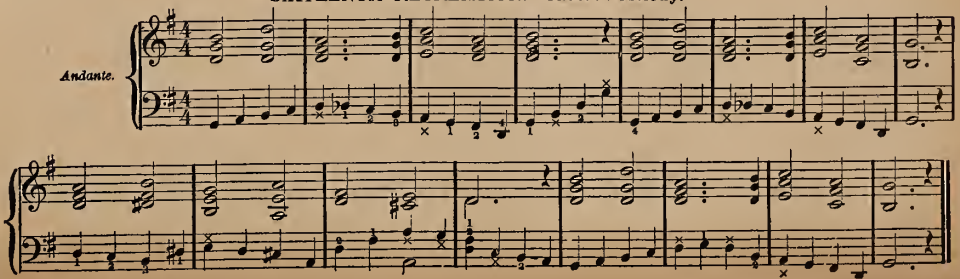




FIFTEENTH RECREATION. Clock Waltz.



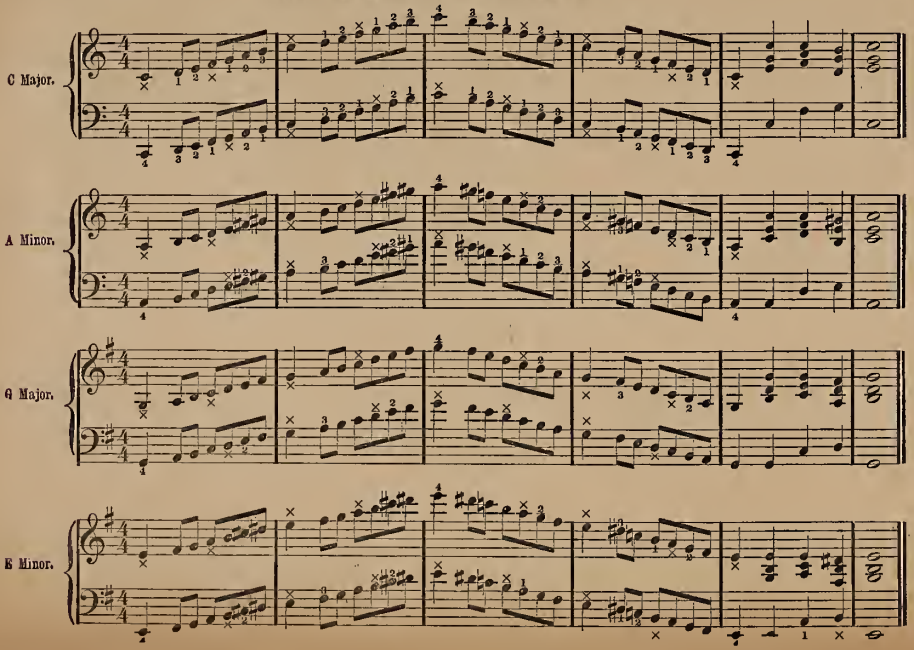
SIXTEENTH RECREATION. Sabbath Melody.

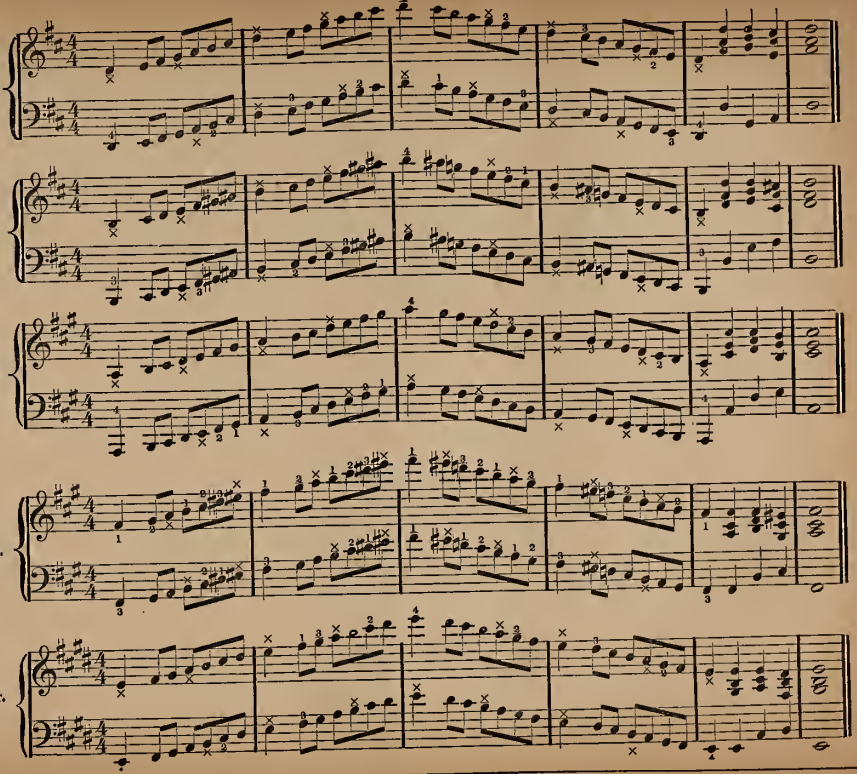


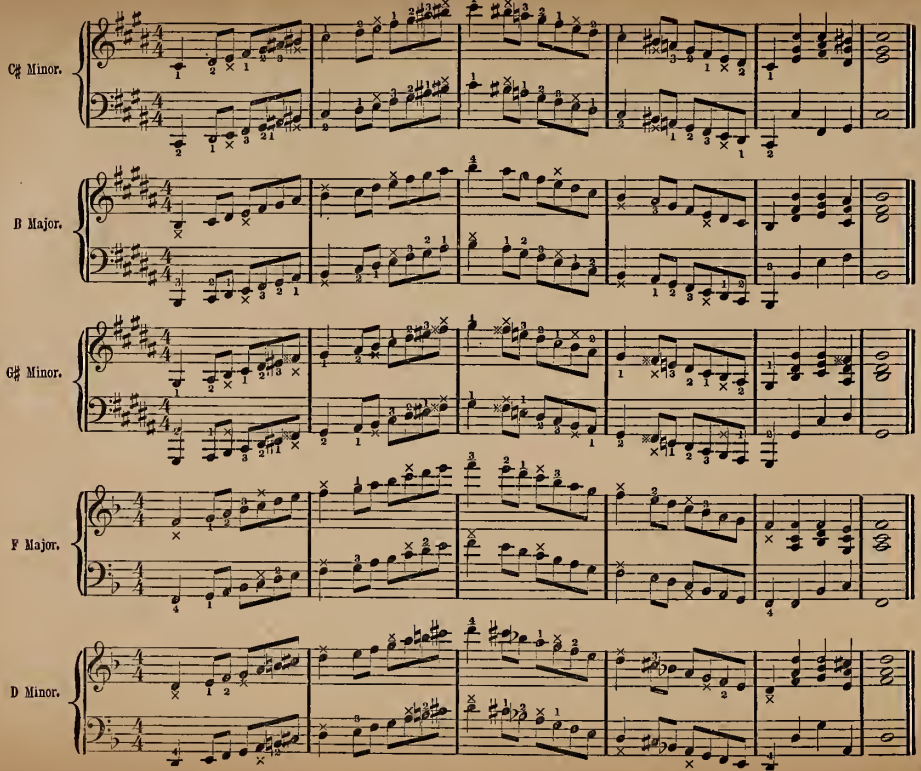
LESSON TWENTY-FOURTH.

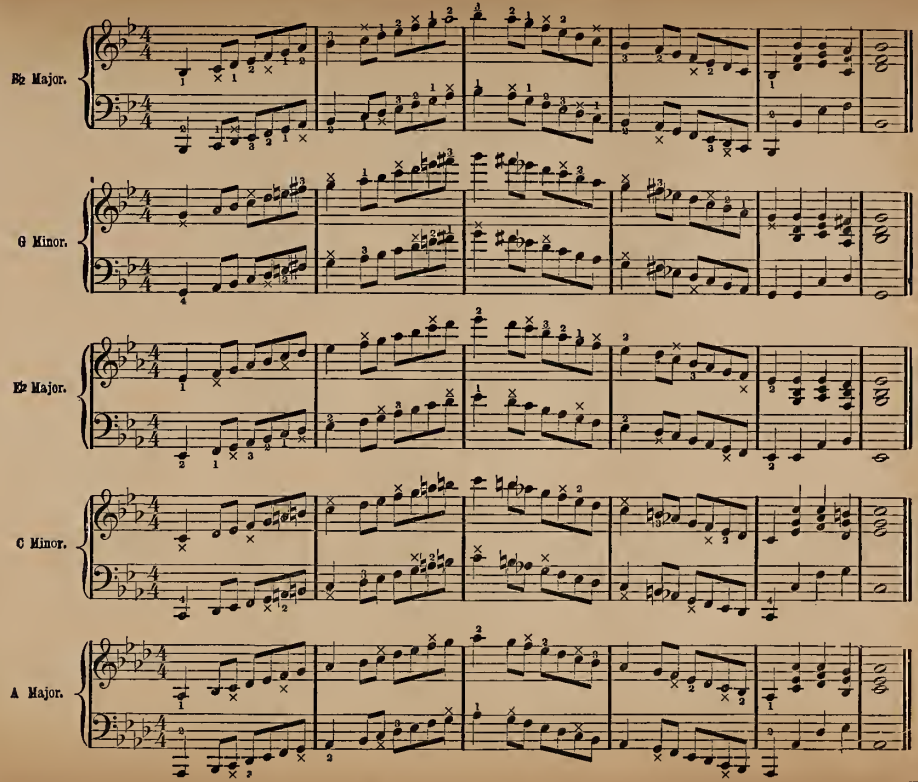
If the pupil has carefully studied the preceding lessons, and fully understands what has been explained in regard to the Scales, both Major and Minor, he or she will have no difficulty in understanding the remaining Scales, as the principle is the same, the fingering only being slightly changed. We have thought it best for the convenience of the pupil to place all the Scales in the different keys consecutively. The teacher should insist upon the daily practice of all the Scales, as the correct playing of the same is the most important thing a learner can accomplish.

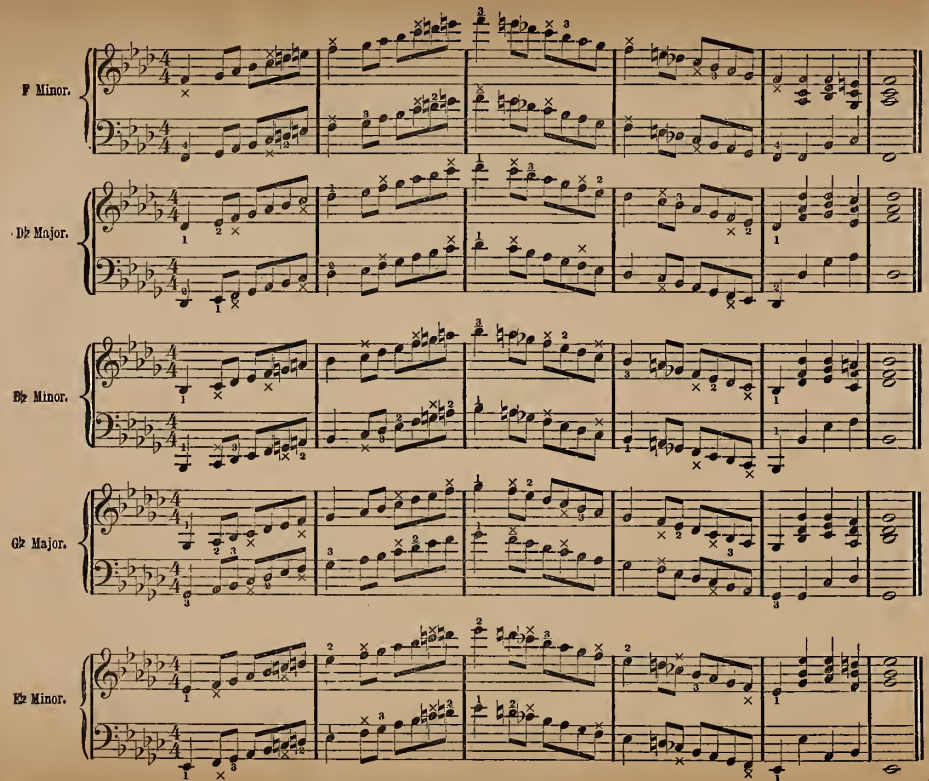
Major and Minor Scales with Cadences.




D Major.
B Minor.
A Major.
F♯ Minor.
E Major.


C♯ Minor.
B Major.
G♯ Minor.
F Major.
D Minor.


B♭ Major.
G Minor.
E♭ Major.
C Minor.
A Major.

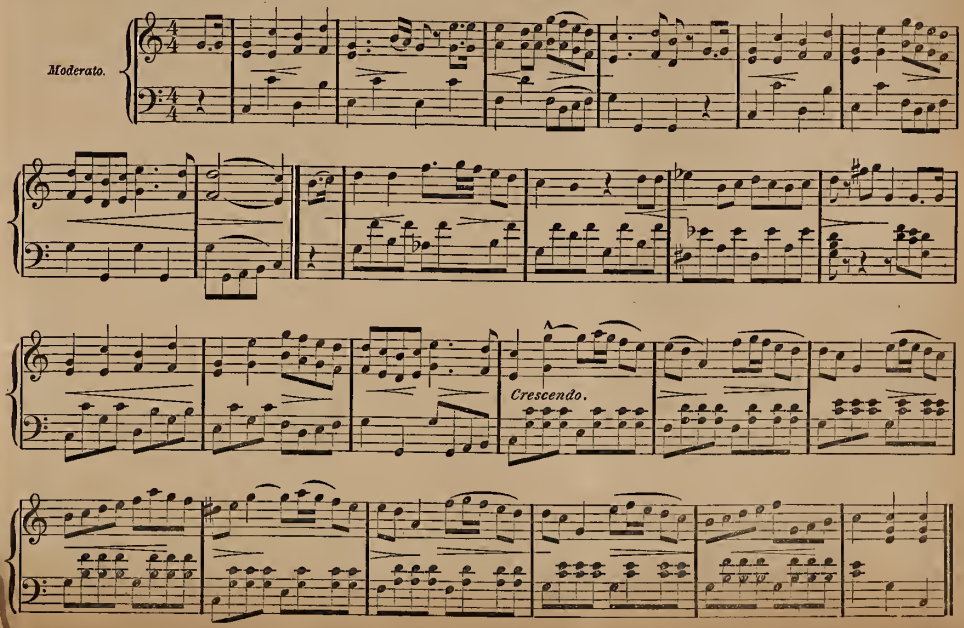

F Minor.
D♭ Major.
B♭ Minor.
G♭ Major.
E♭ Minor.

PART II.

LESSON TWENTY-FIFTH.

Through the following pages we shall introduce some beautiful melodies from the Operas, both new and old; also all the standard melodies of the day, Transcriptions and Variations, selections from the standard and popular Waltzes, Polkas, Marches, Galops, &c., especially arranged for the Organ.

SEVENTEENTH RECREATION. Beautiful Melody from "Norma."



TAKE BACK THE HEART.

CLARIBEL.

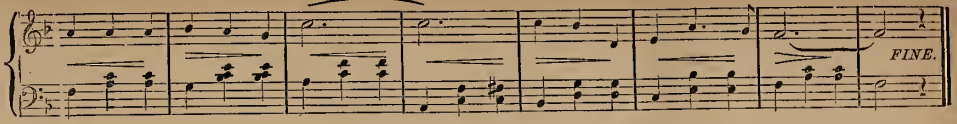
Andante con espressione.

f

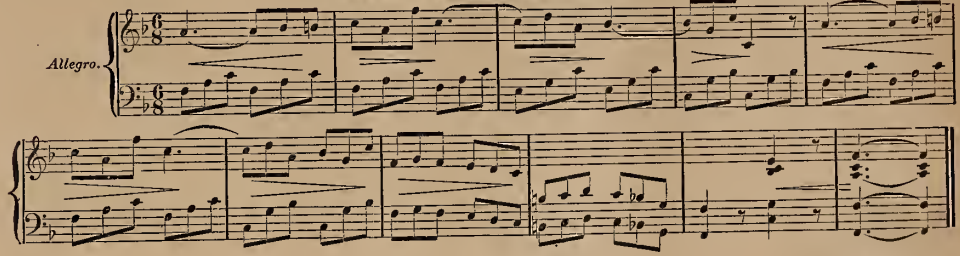
ritardando.

A tempo.

TAKE BACK THE HEART. Concluded.

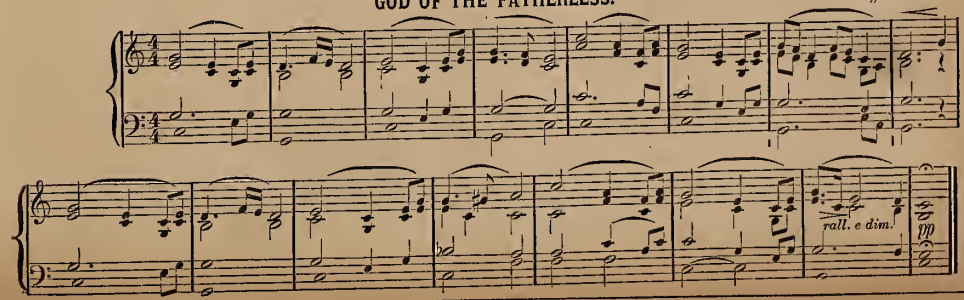


FAVORITE AIR. "Bohemian Girl."

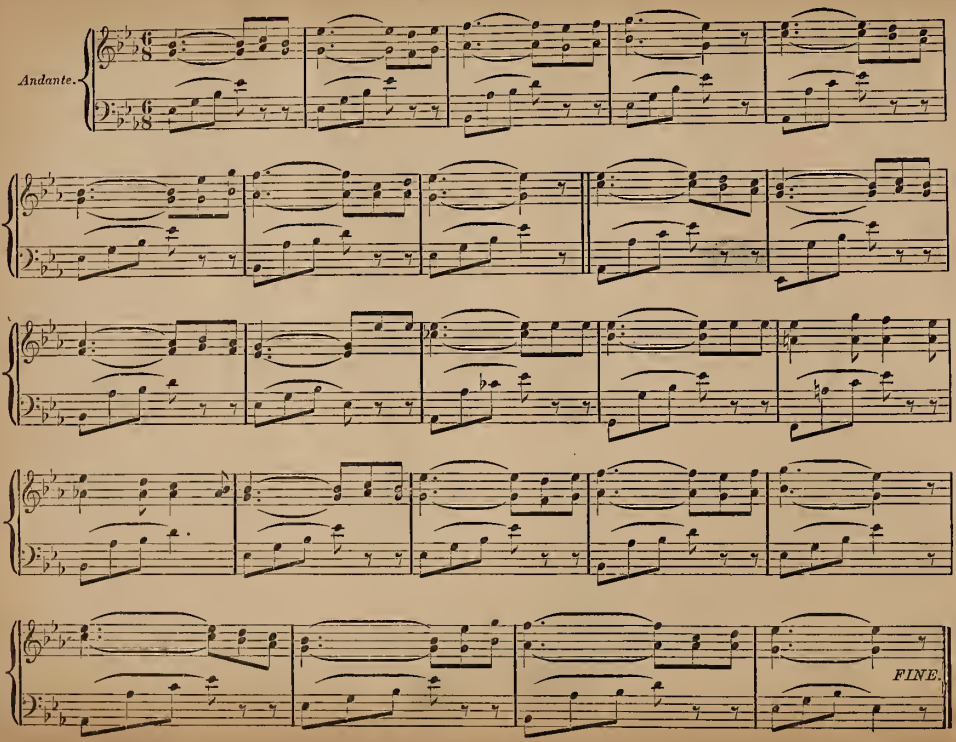


GOD OF THE FATHERLESS.

WEBER.

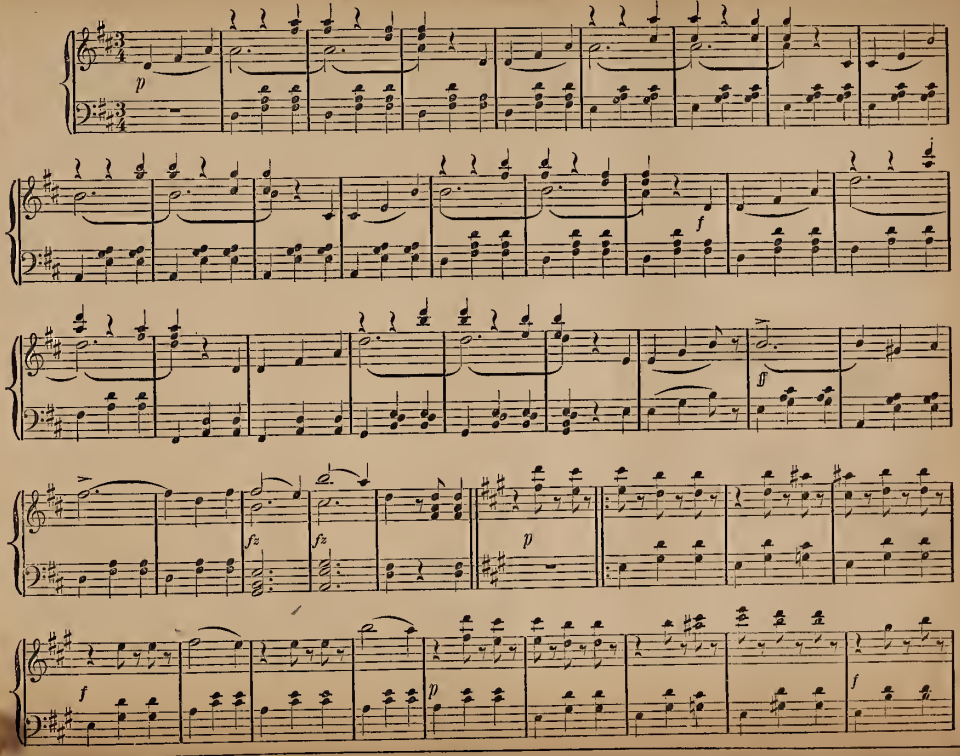


SUNSET REVERIE.

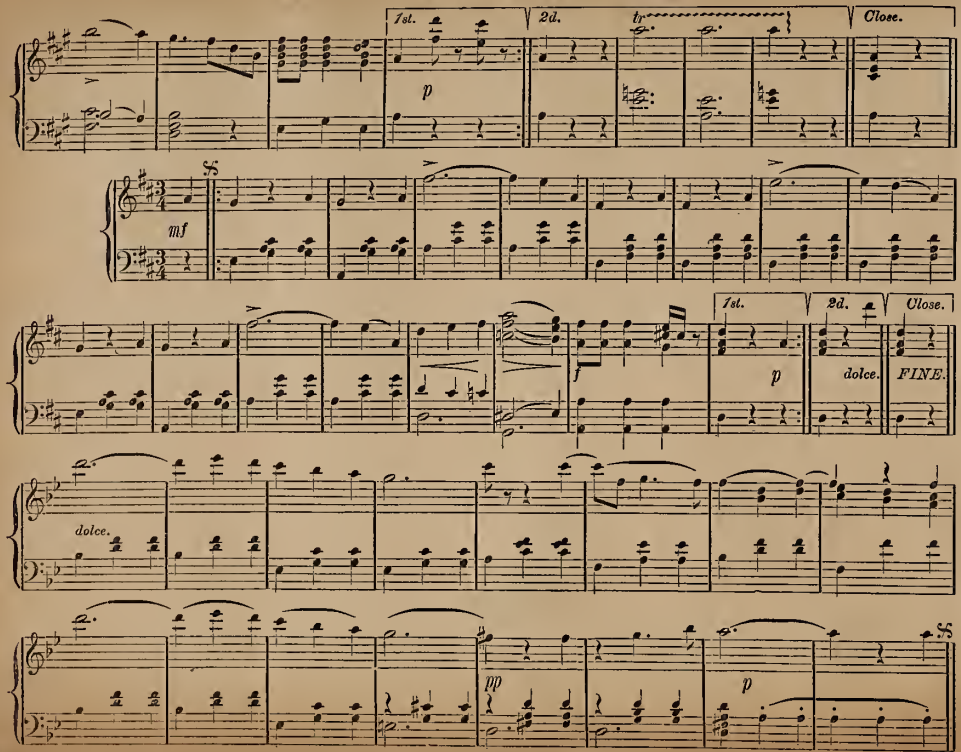


BEAUTIFUL BLUE DANUBE WALTZ.

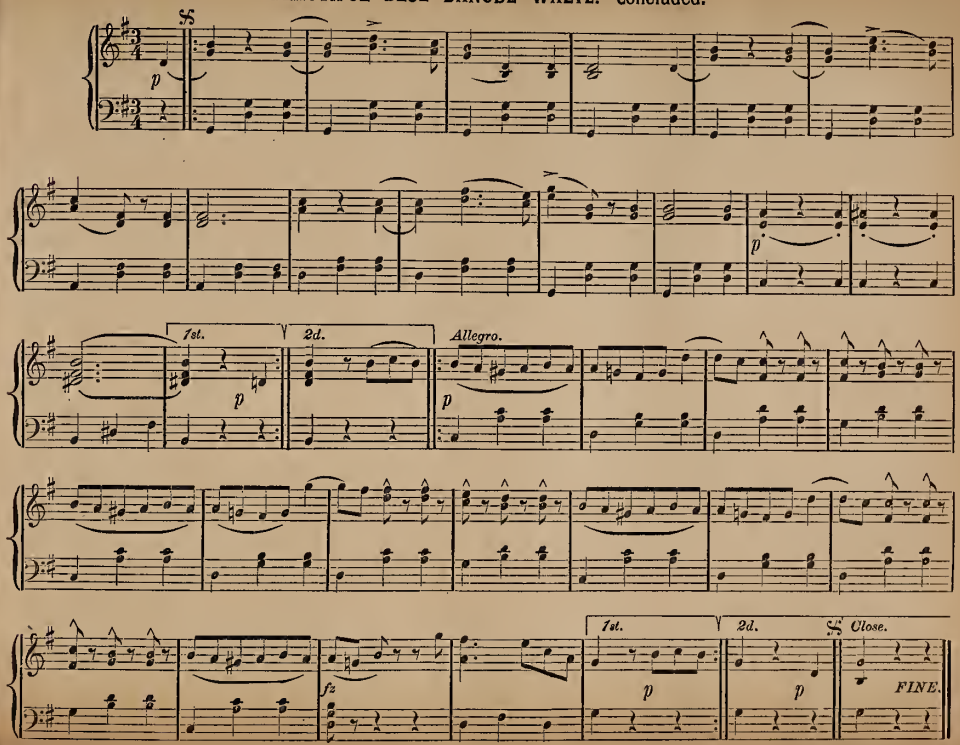
JOHANN STRAUSS.



BEAUTIFUL BLUE DANUBE WALTZ. Continued.



BEAUTIFUL BLUE DANUBE WALTZ. Concluded.



(AIR ANGELUS. Two Angels.)

ARR BY C. P. BLAKE.

Moderato.
Con Espressione.

A tempo.

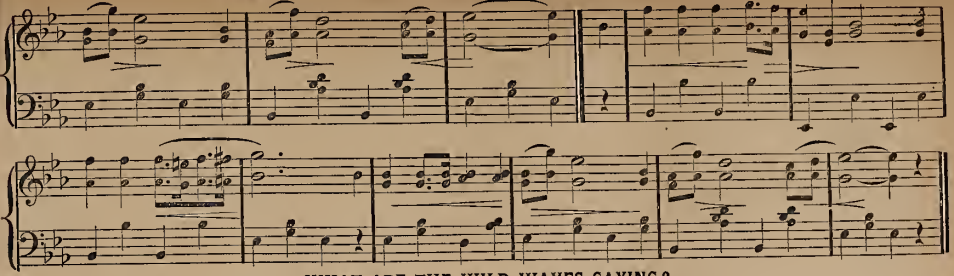
ritard.

COME WHERE THE RIPPLING WATERS FLOW.

C. P. BLAKE.
(Arranged from White's Popular Quartette.)

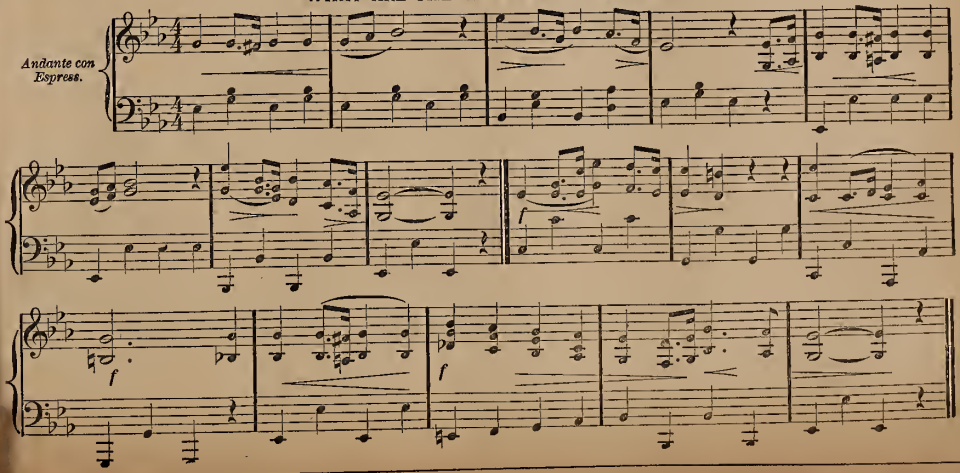
Moderato.

COME WHERE THE RIPPLING WATERS FLOW. Concluded.



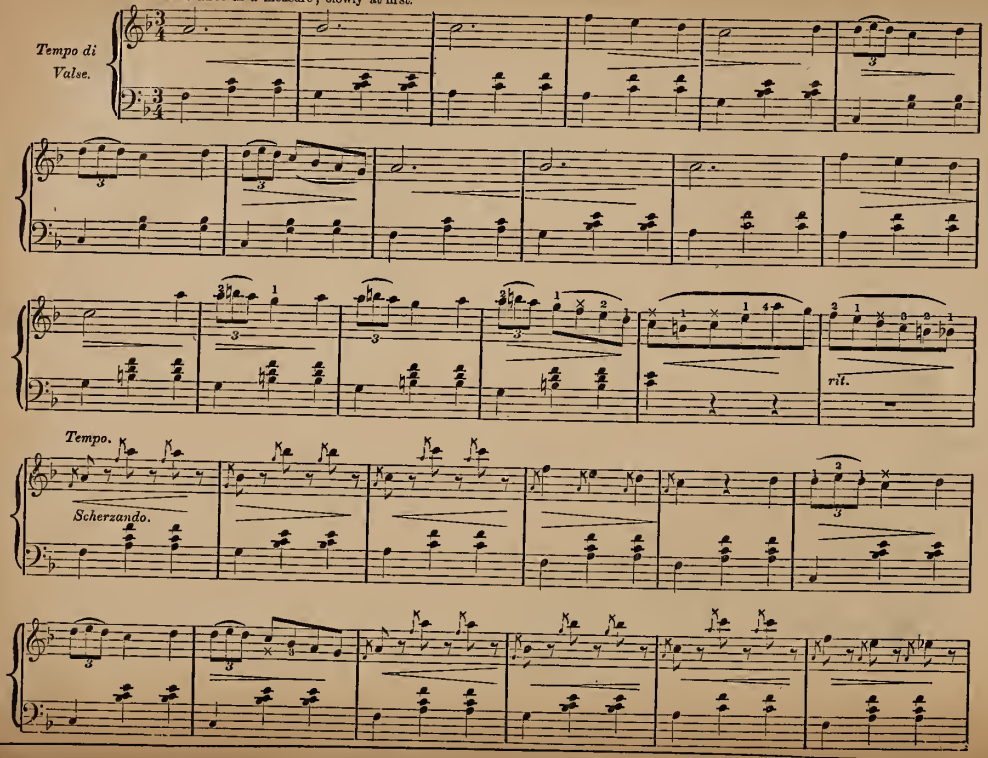
WHAT ARE THE WILD WAVES SAYING?

Andante con Espress.



WALTZ. From "La Traviata."

Count three in a measure; slowly at first.



WALTZ. Concluded.

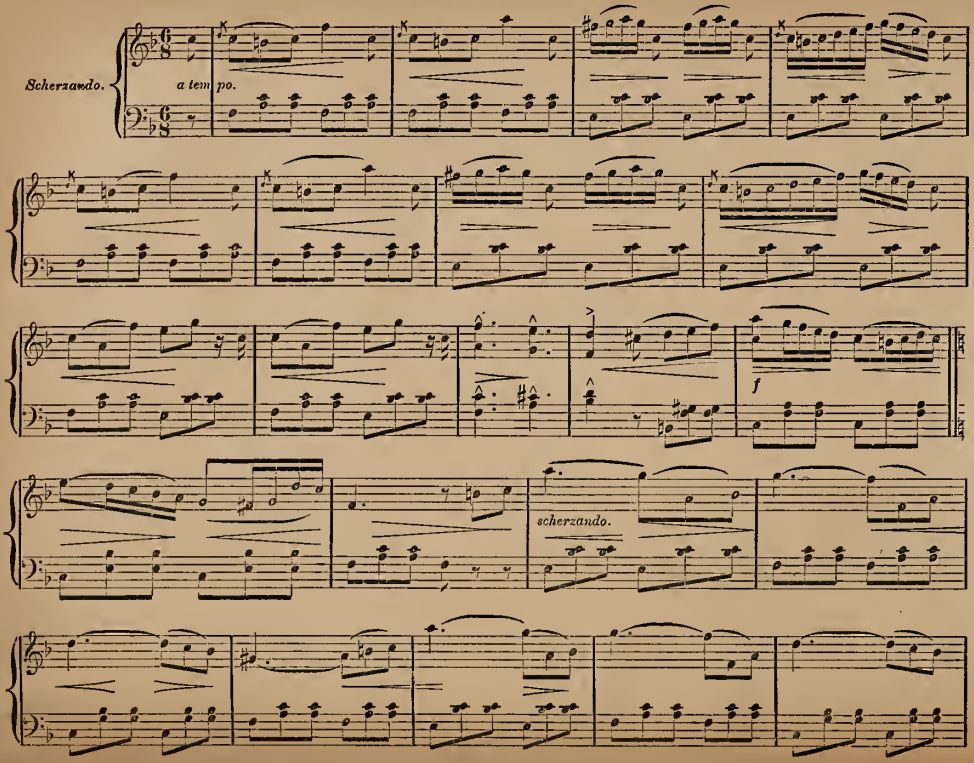
FINE.

CHRISTMAS CAROL.

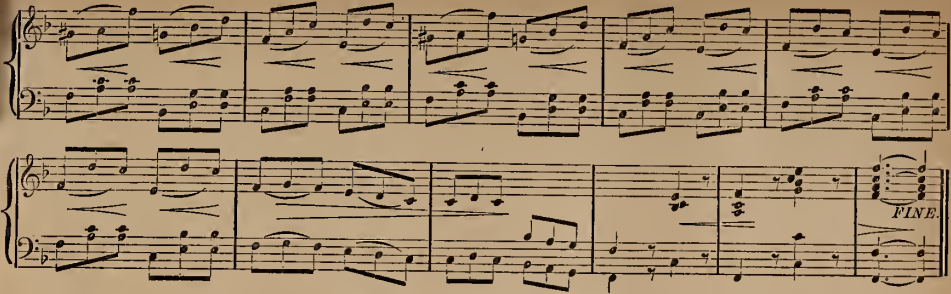
C. A. WHITE.

Allegro.

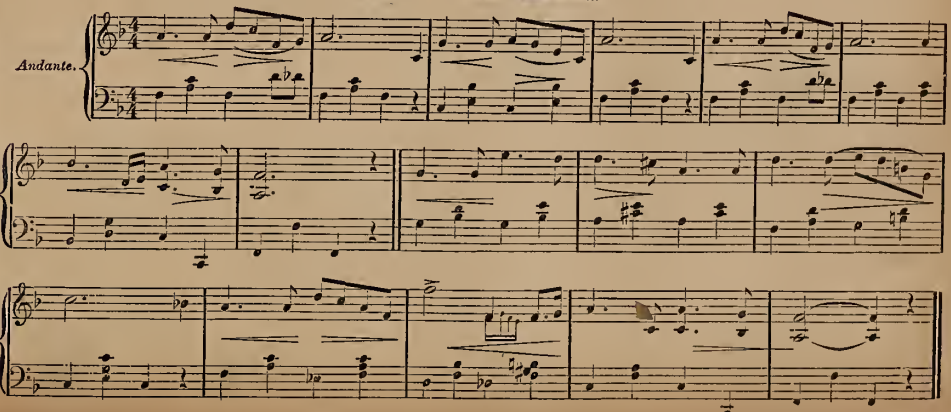
POPULAR AIR. From "Oberon."



POPULAR AIR. From "Oberon." Concluded.

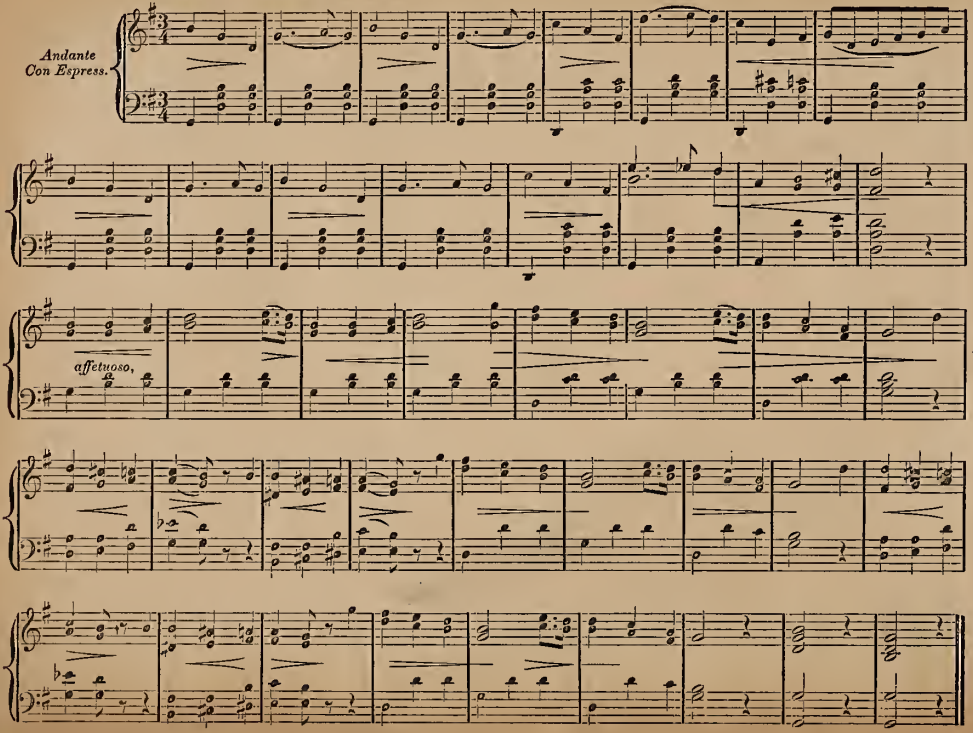


MELODY. From "Maritana."

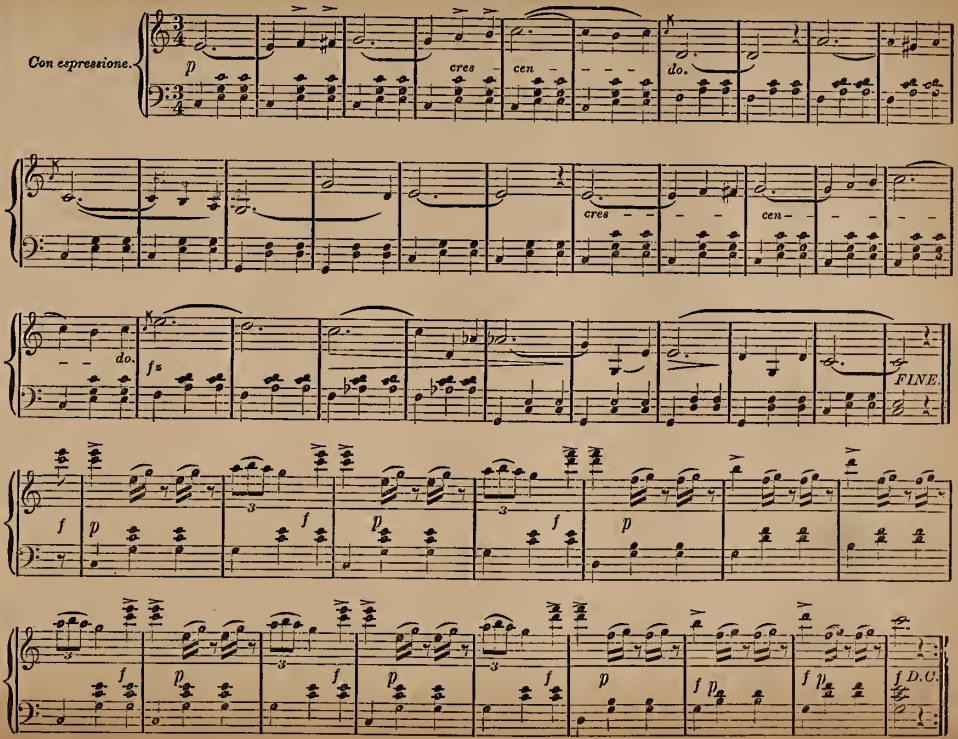


FAVORITE AIR. From "Il Trovatore."

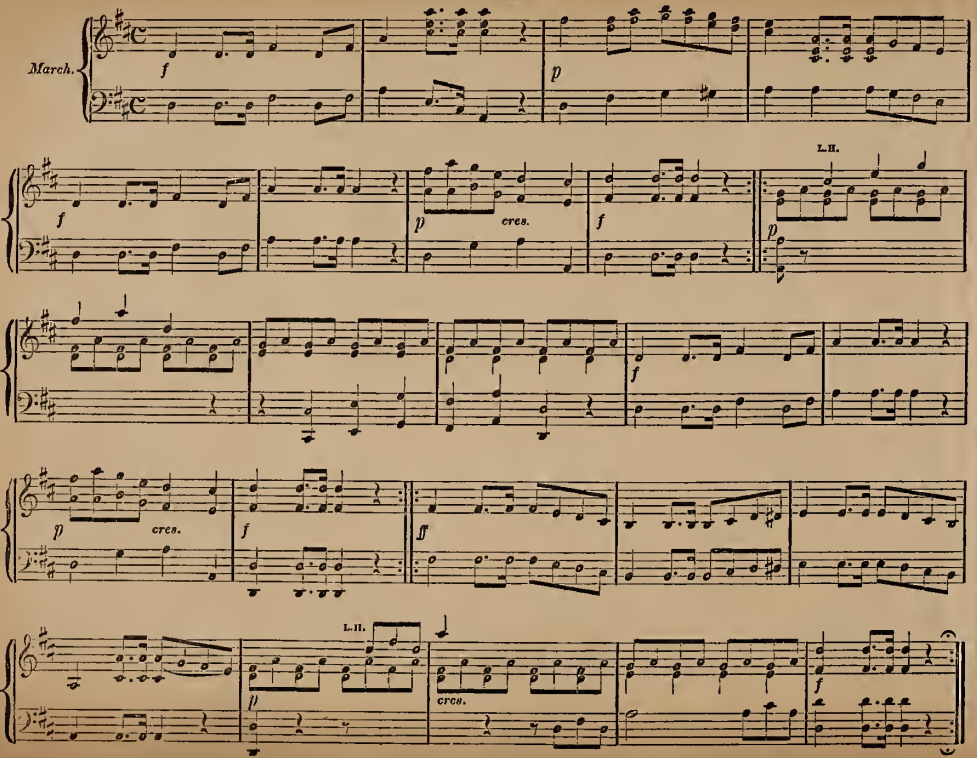
Learn each piece as you go along, don't skip any.



ROSES WALTZ.

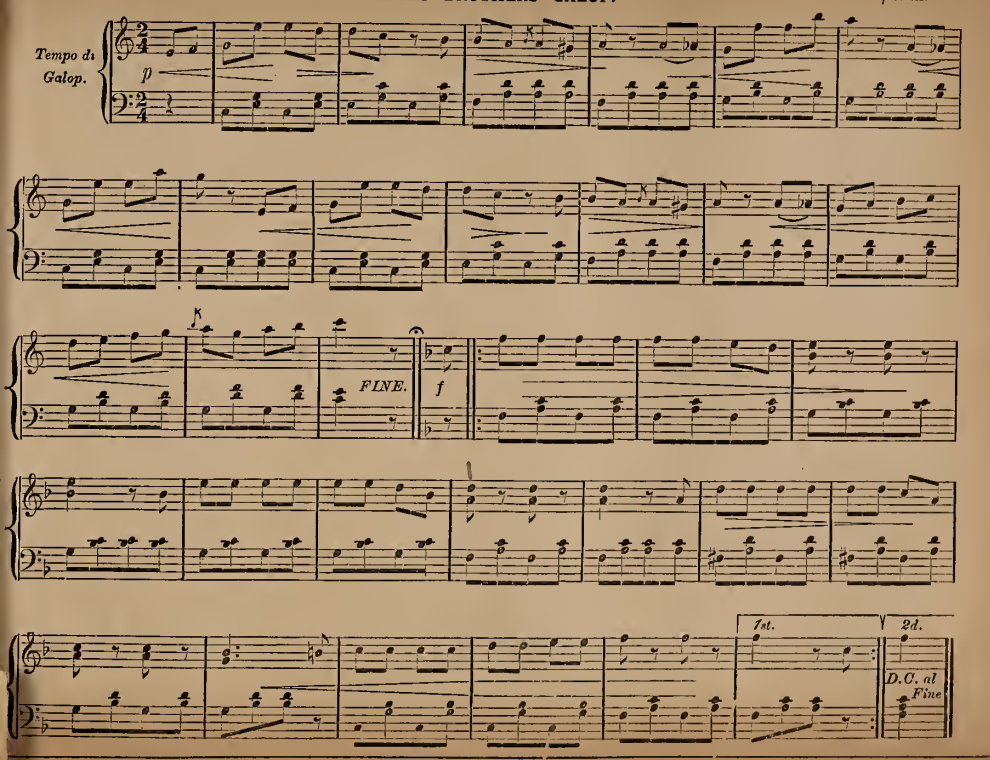

Con espressione.
p
cres
cen
do.
cres
cen
do.
fz
FINE.
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f D.C.

RUSSIAN MARCH.



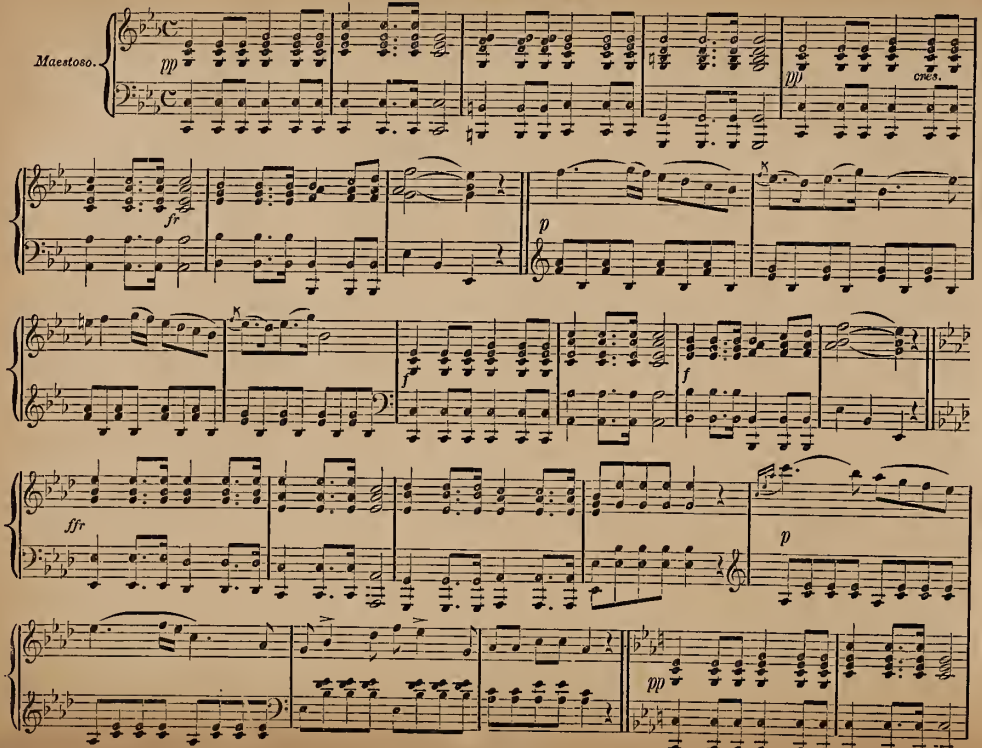
JOLLY BROTHERS GALOP.

BUDIK:

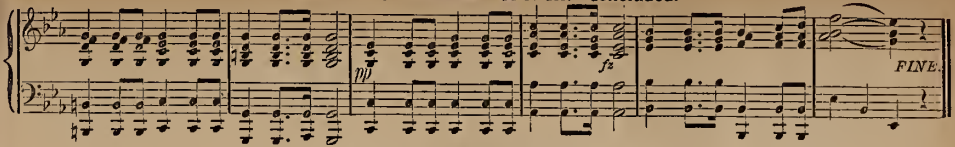


WEBSTER'S FUNERAL MARCH.

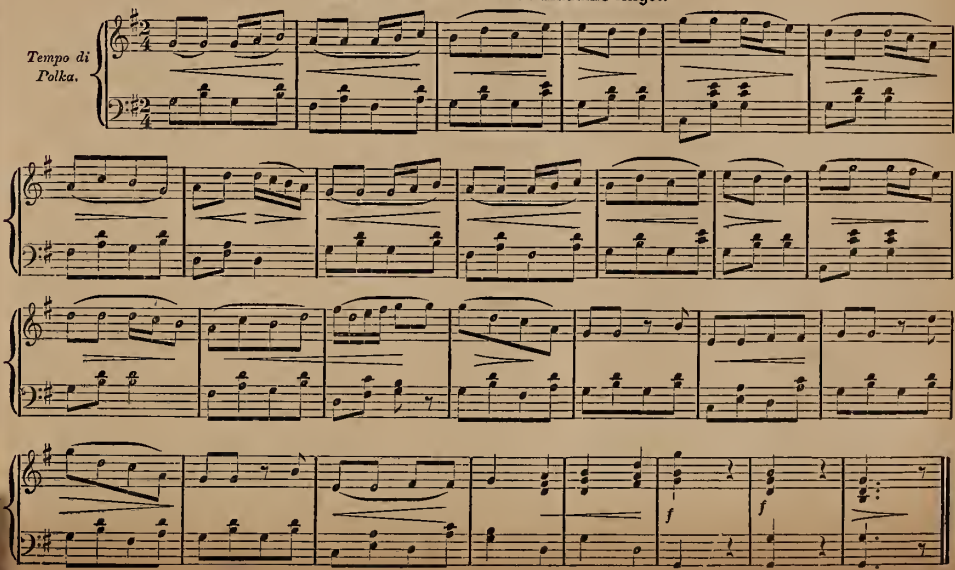
BEETHOVEN.



WEBSTER'S FUNERAL MARCH. Concluded.



POLKA. From "La Fille de Madame Angot."



SPEAK TO ME.

CAMPANA.

BALLAD.

Sostenuto assai.

ORGAN. *Con espress.*

rall. *a tempo.* *p*

Cantabile espress e molto accentando.

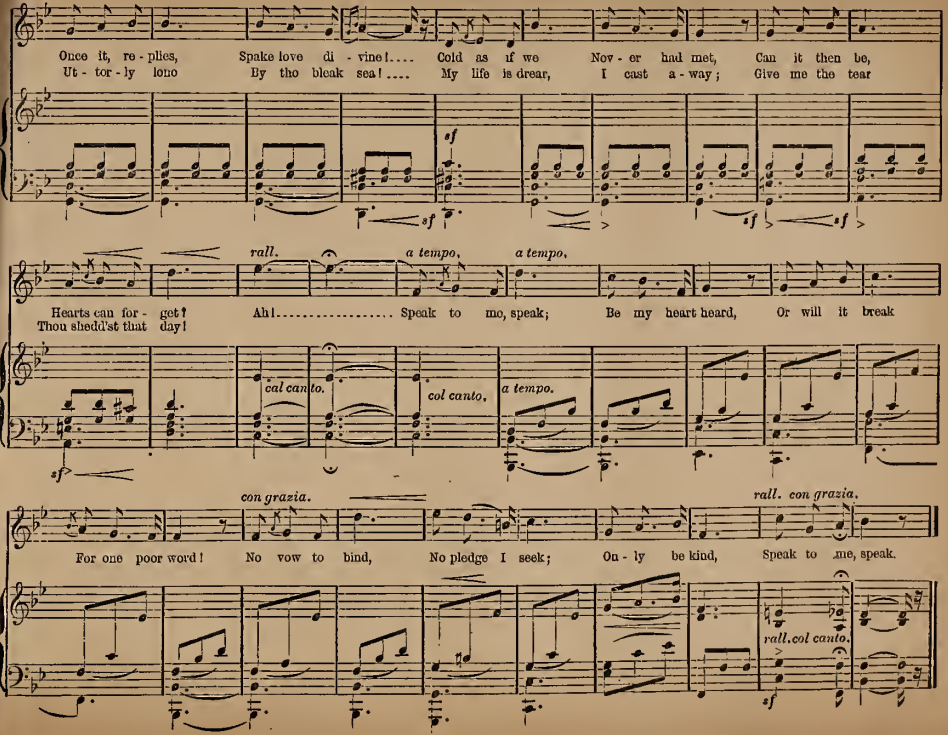
1. Why turn a-way, When I draw near? Why cold to-day? Once, I was dear! Then, thy heart stirr'd
2. One i-dle day Thou did'st de-plore Some cast a-way On des-ert shore; 'Twas but a tale

rall. *a tempo.*

And flush'd thy brow, Nev-er a word, Welcomes me now; Now thy hand lies, List-less in mine,
By po-et feigned, Yet thou did'st pale, Si-lent and pain'd, And thou didst moan; Sad, sad to he

p

SPEAK TO ME. Concluded.



THEN YOU'L REMEMBER ME. Air From "Bohemian Girl."

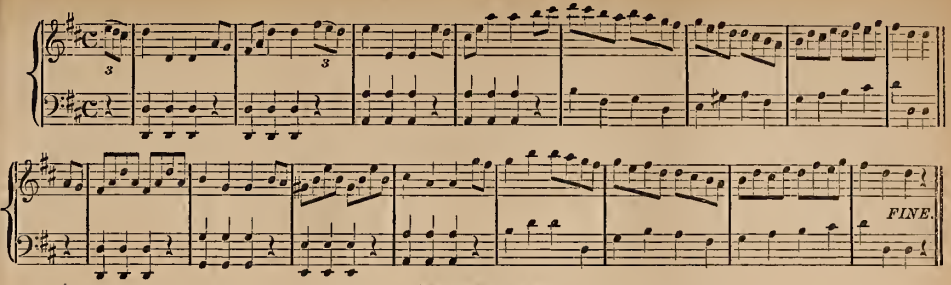
Tempo di March.

FINE.

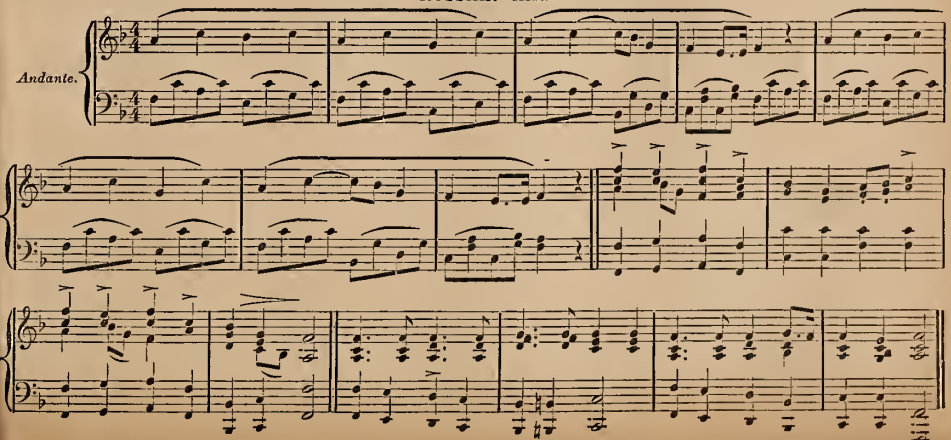
FISHER'S HORNPIPE.

FINE.

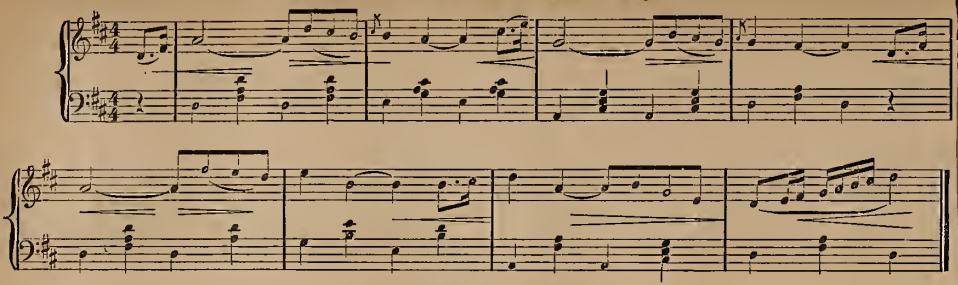
THE COLLEGE HORNPIPE.



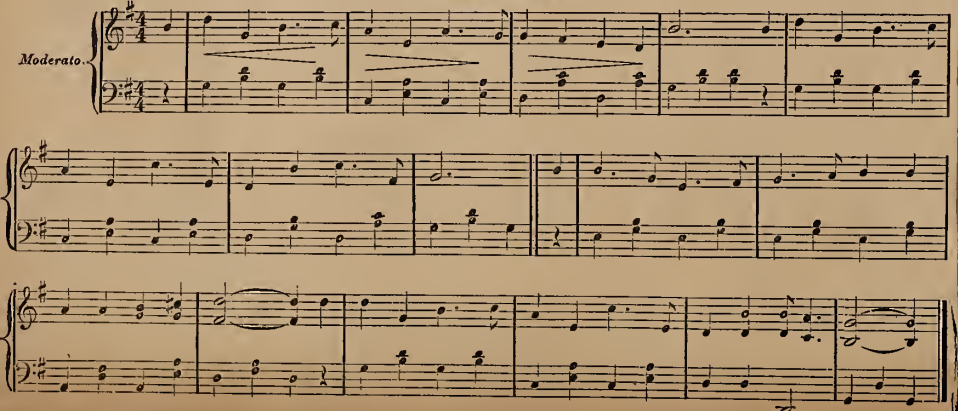
RUSSIAN AIR.



MARCH. "From La Fille De Madam Angot."

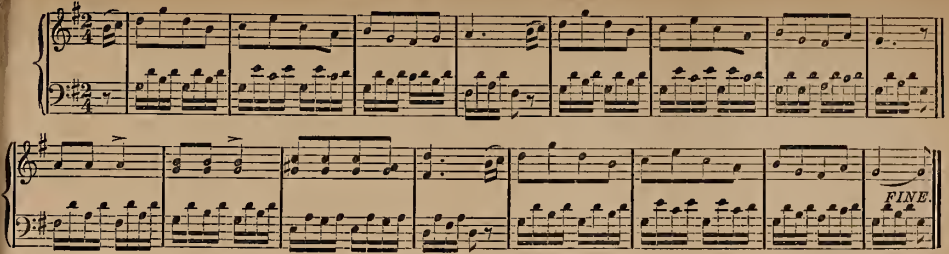


LITTLE MAGGIE MAY.



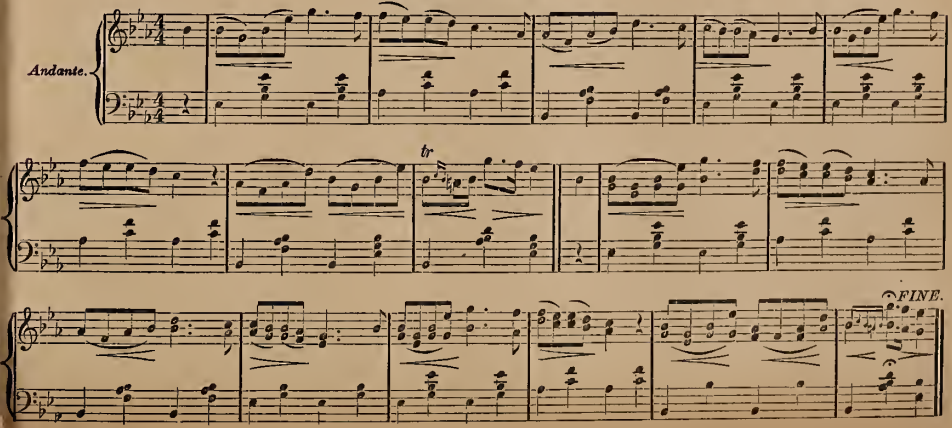
SONG OF THE ROSE. Sonatine.

GEORGE THORNE



MAIDEN'S PRAYER.

BADARZEWSKA.



THE SWEETEST SONG OF ALL.

BEAUTIFUL SONG AND CHORUS.

Written by ALBERT A. HILL.

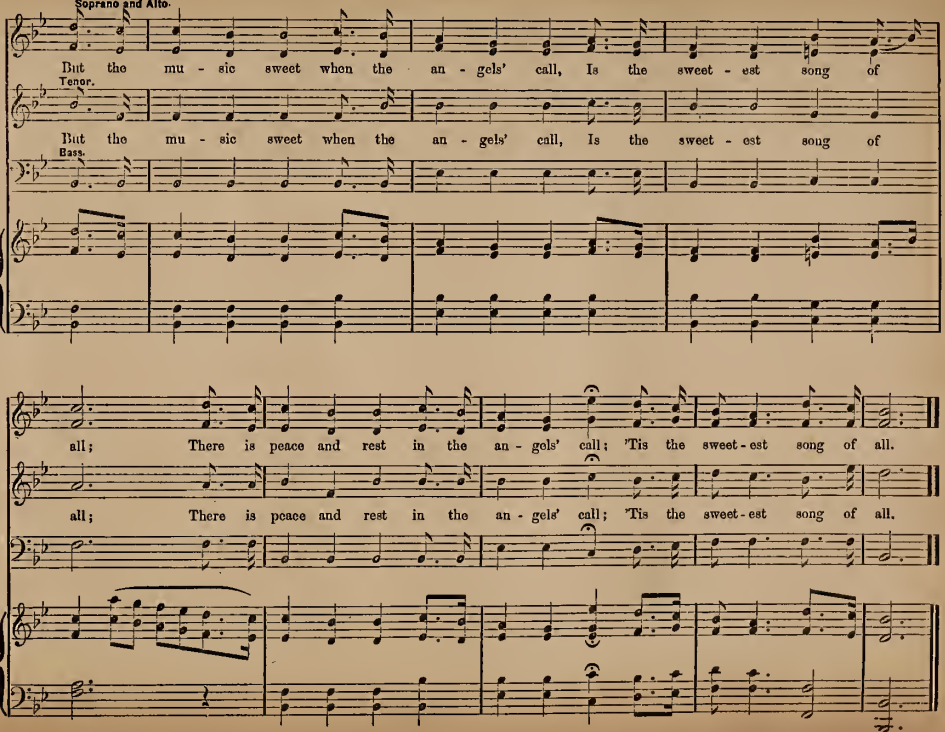
Music by CHAS. D. BLAKE.
Author of "Gone Astray."

Tempo di Marchia.

Con Espress.

1. 'Tis sweet to sing of the beam - ing star, That points the way to that land a - far, Where we shall meet in the realms a - hove, And rest at last in the Sa - - viour's love.
2. 'Tis sweet to sing of the prom - ise given, That hy and by wo shall rest in Heav'n; That hy and hy we shall there lay down, And find re - ward in an an - - gels crown.
3. 'Tis sweet to sing the dear sto - ry o'er, That Je - sus waits on the shin - ing shore; That Je - sus stretch - es his lov ing hand, To wel - come us to that pre - - cious land.

THE SWEETEST SONG OF ALL. Concluded.



GRAND MARCH. From "Faust."

Tempo di March.

FINE.

SONG WITHOUT WORDS.

MENDELSSOHN.

Andante.

SONG WITHOUT WORDS. Concluded.

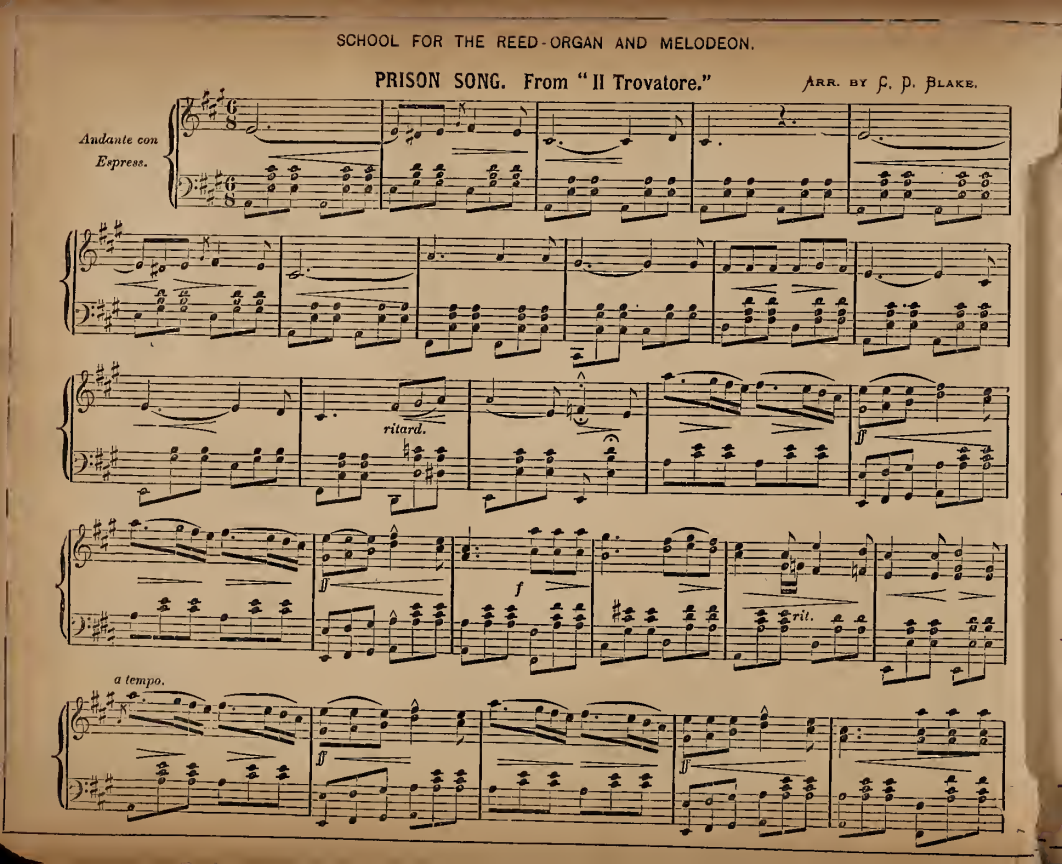
sf *p* *p* *f* *sf* *f* *sf* *p* *tranquillo.* *FINE.*

CARNIVAL OF VENICE.

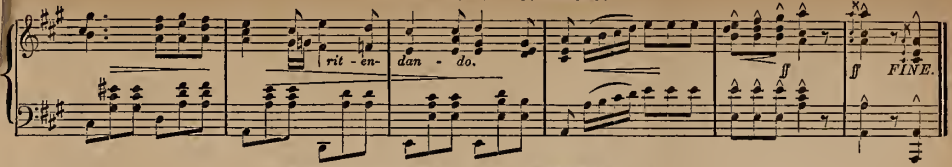
Moderato. *FINE.*

PRISON SONG. From "Il Trovatore."

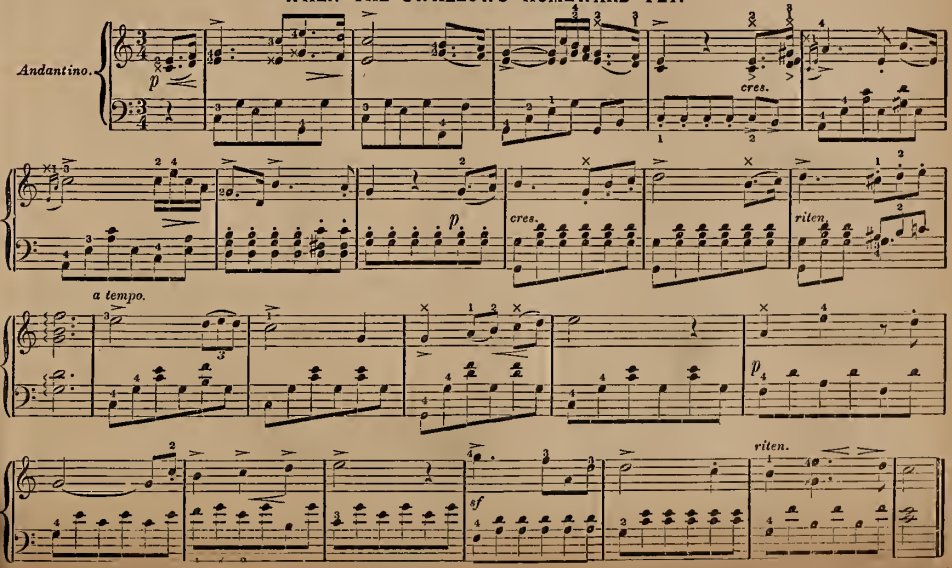
ARR. BY C. D. BLAKE.



PRISON SONG. Concluded.

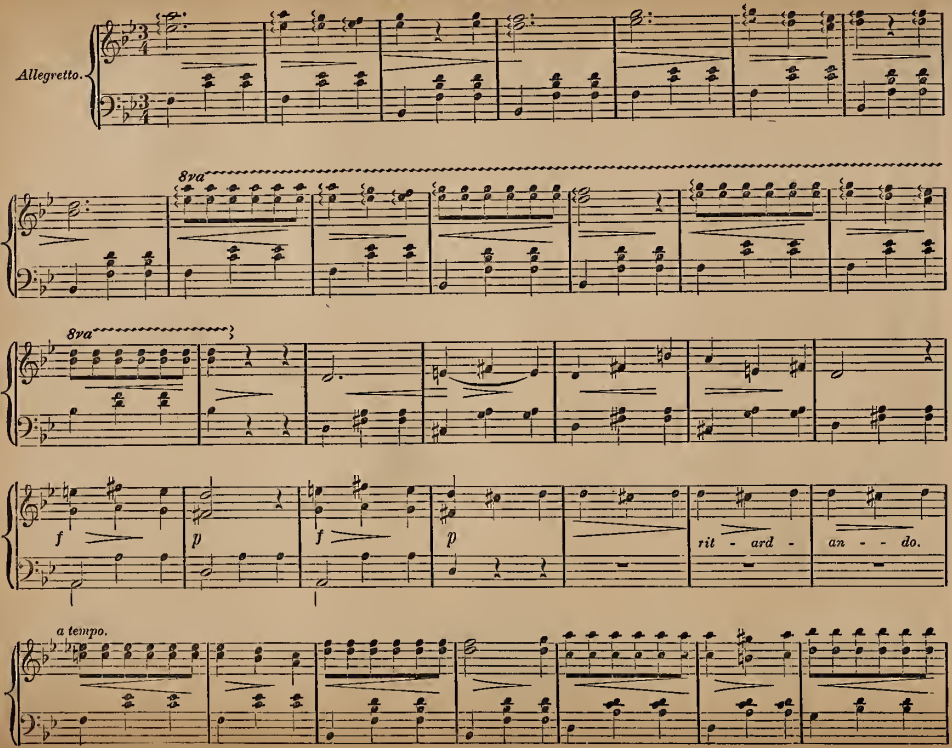


WHEN THE SWALLOWS HOMEWARD FLY.

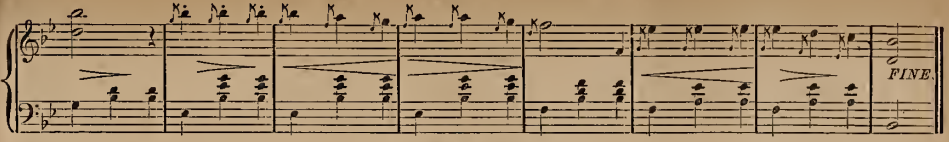


POET AND PEASANT WALTZ.

ARR. BY C. P. BLAKE.

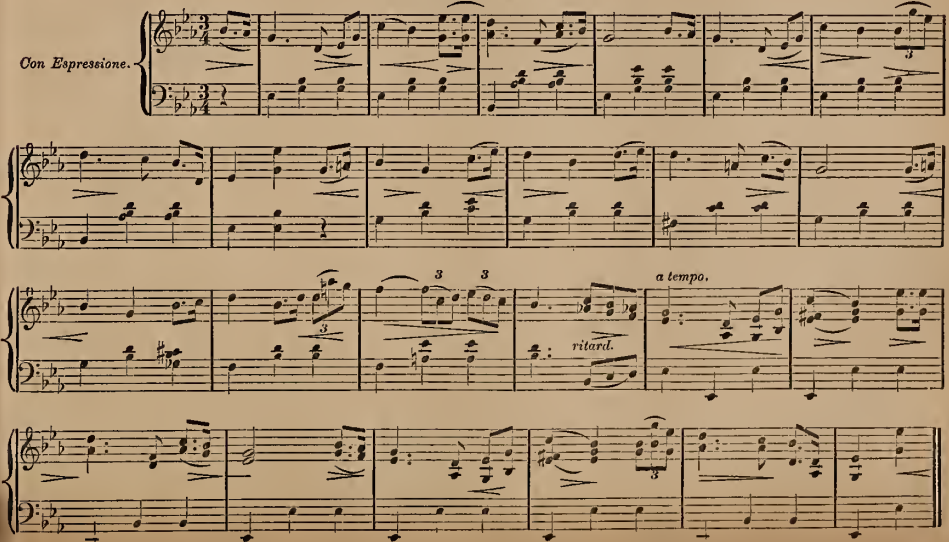


POET AND PEASANT WALTZ. Concluded.



CHANSON DES ALPS.

SONG OF THE ALPS.



U AND I WALTZ.

THORNE.

INTRODUCTION.

Waltz.

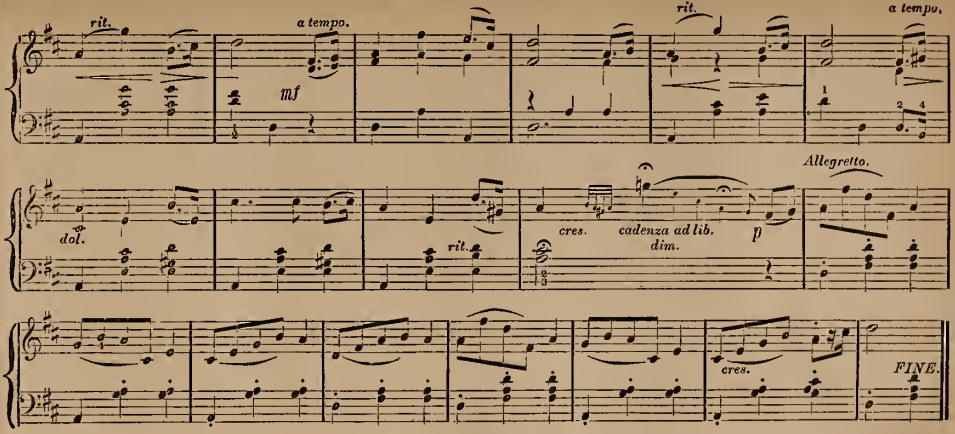
f

HUNTER'S SONG.

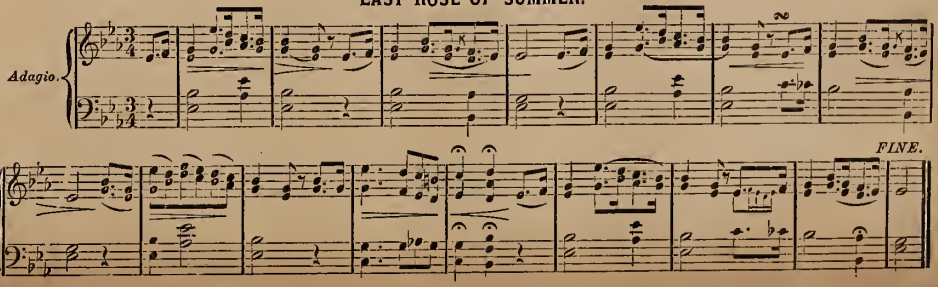
D. KRUG.

Andante.

HUNTER'S SONG. Concluded.

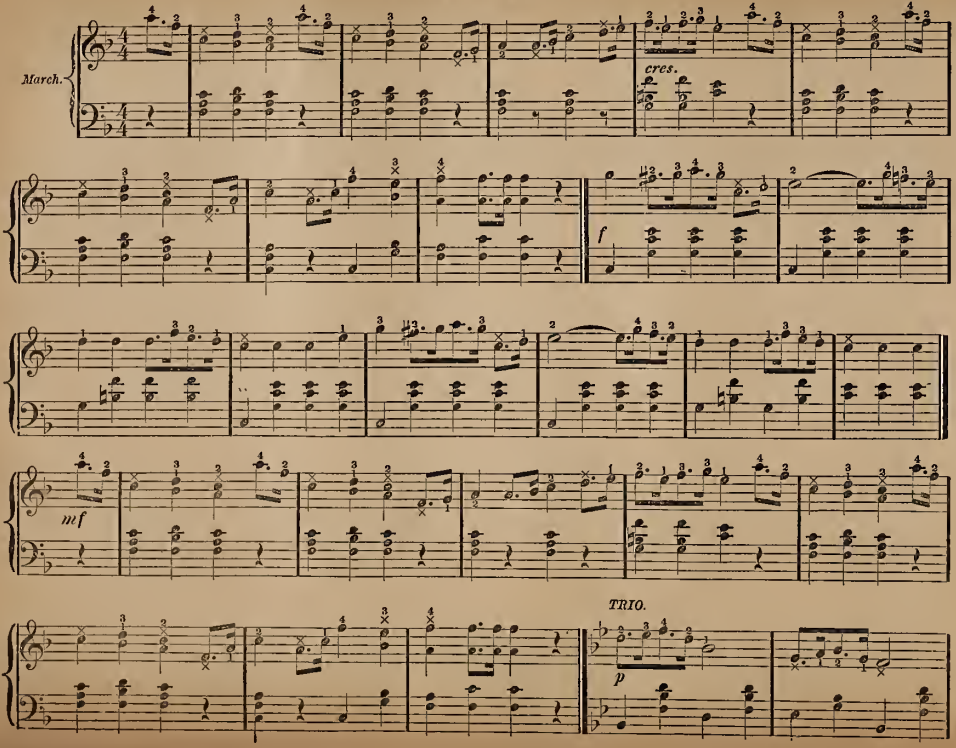


LAST ROSE OF SUMMER.

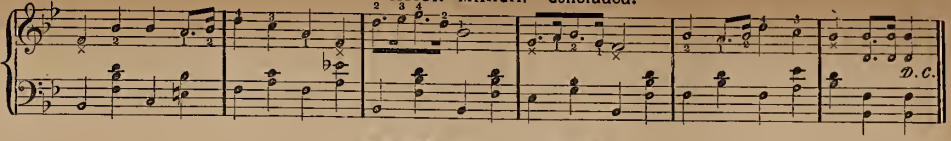


RECREATION MARCH.

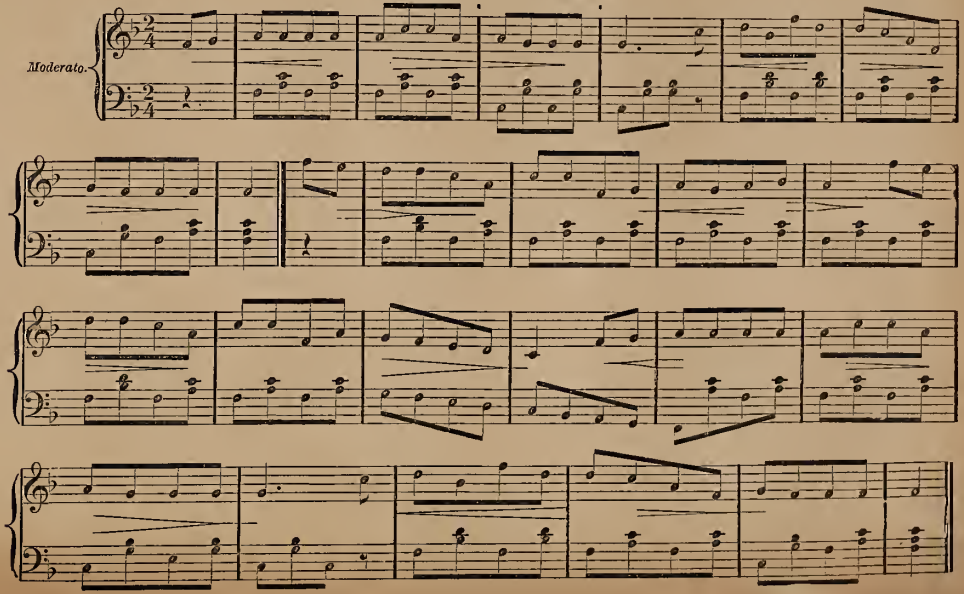
F. Mack.



RECREATION MARCH. Concluded.



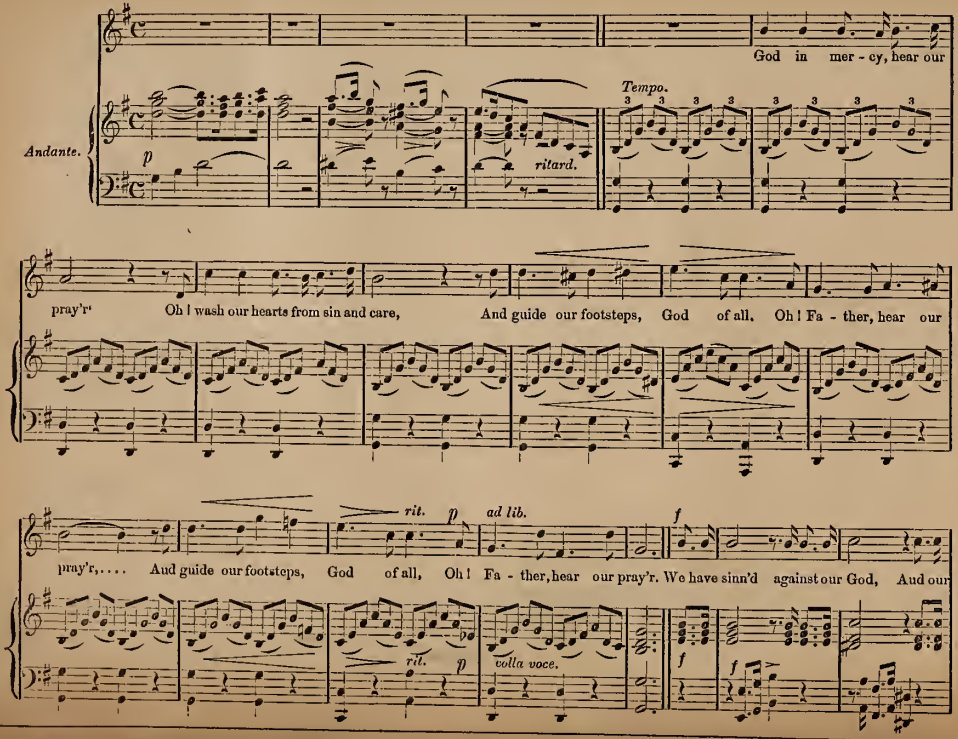
WEARING OF THE GREEN.



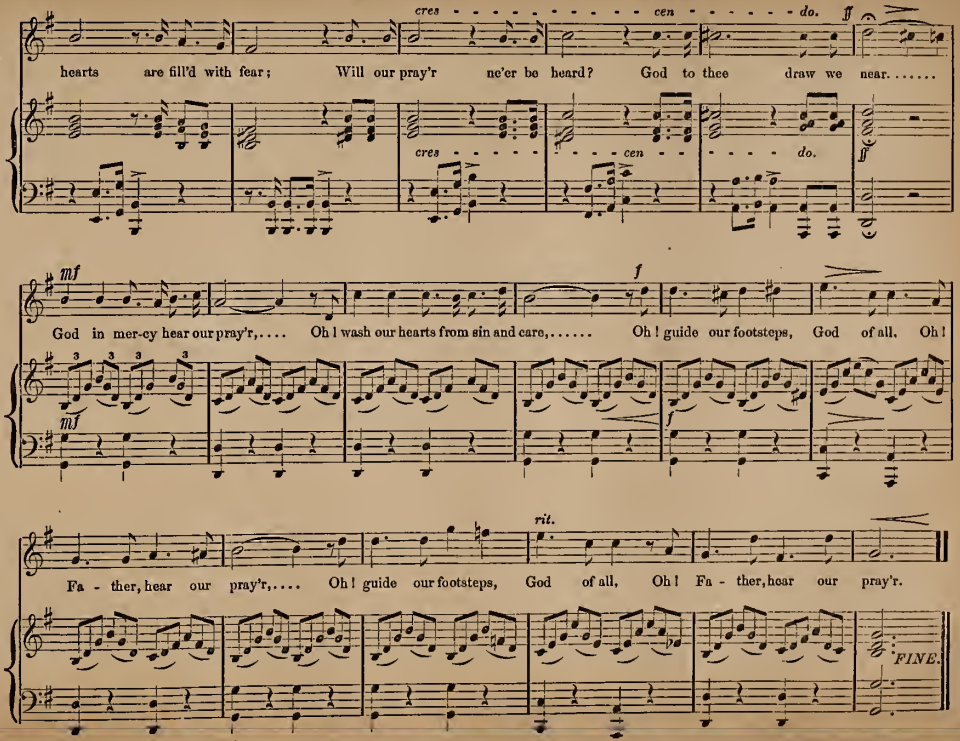
GOD IN MERCY HEAR OUR PRAYER!

C. A. WHITE.

SACRED SONG.



GOD IN MERCY HEAR OUR PRAYER! Concluded.



PURE AS SNOW.

LANGE.

Andante, con espressione.

p. *p.* *p.* *p.*

p. *p.* *p.* *FINE.* *p.* *p.*

p. *p.* *p.* *p.* *D. C.*

LILY PAD WALTZ.

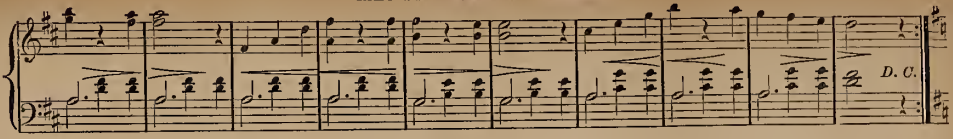
C. A. WHITE.

Tempo di valse.

p

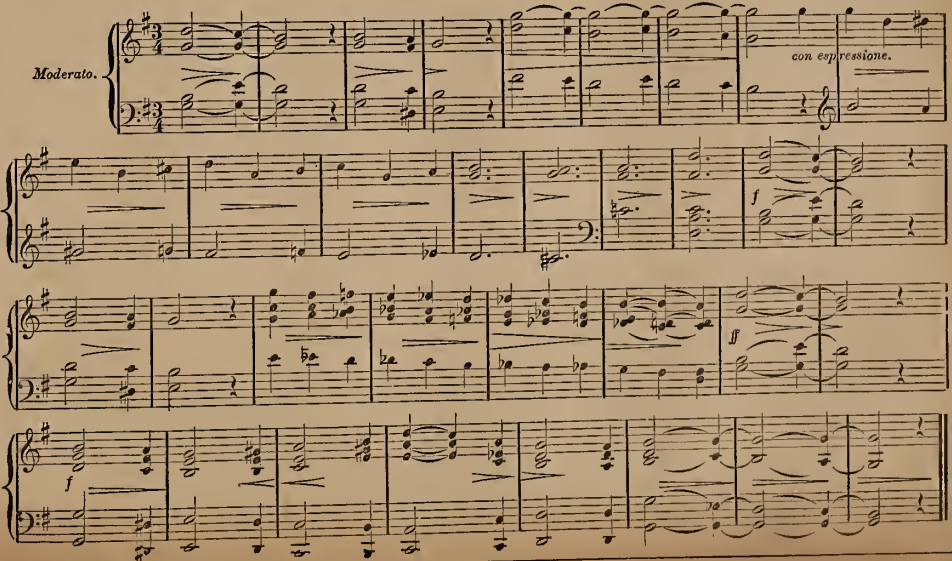
FINE. *f*

LILY PAD WALTZ. Concluded.



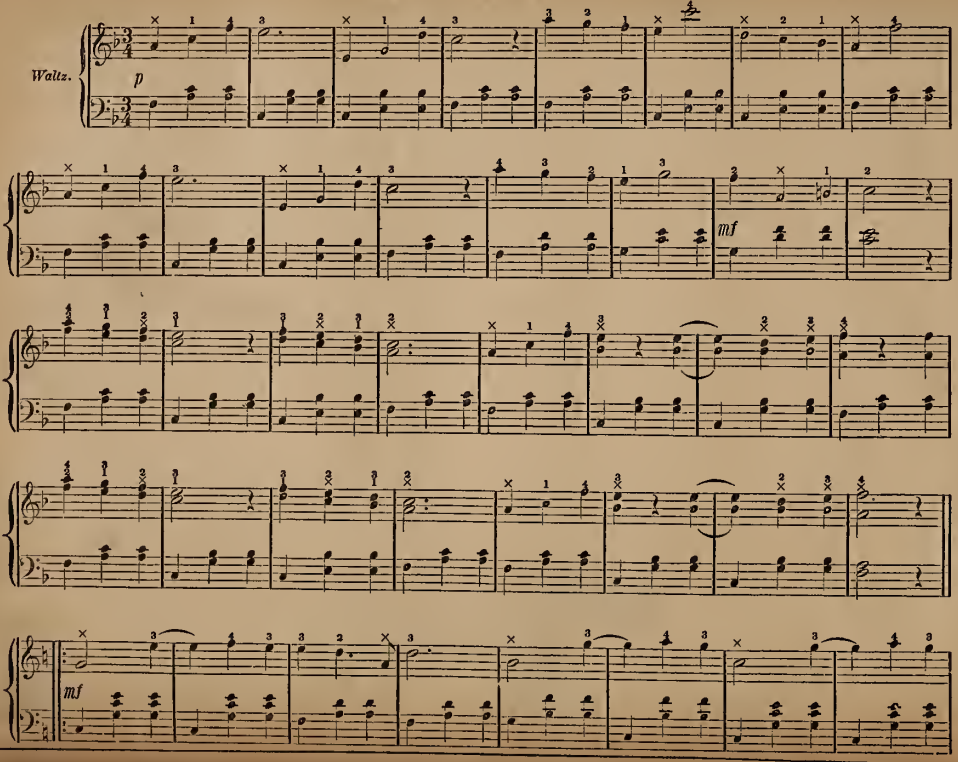
REVERIE.

C. P. BLAKE.



SWEET BRIAR WALTZ.

F. MACK.



SWEET BRIAR WALTZ. Concluded.

p

FINE.

ANDANTE. "Poet and Peasant."

Very slow.

Con Espress.

rit - ard - - an - - - do.

pp

FRIENDLESS AND SAD.

EASTBURN.

SONG and CHORUS.

ORGAN

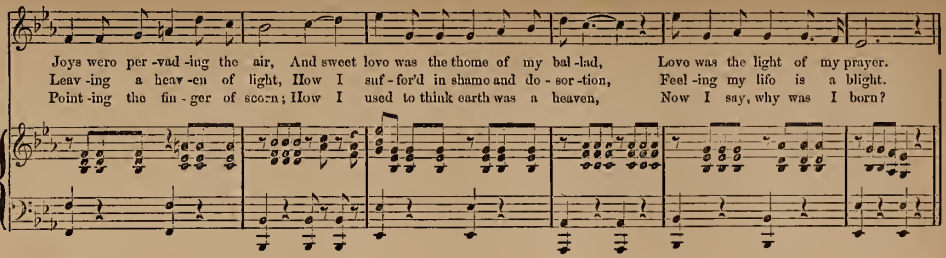
VOICE.

1. Friend -less and sad I am dream -ing, Weep - ing o'er bliss that has flown, Crav - ing a heart - felt de-
2. Queen of the Gra - ces they call me, Lov - ers were plead - ing to woo; Then came the choice of an
3. Grief is my on - ly com -pan - ion, Plea - sure is now of the past, Shad - ows are loom- ing be-

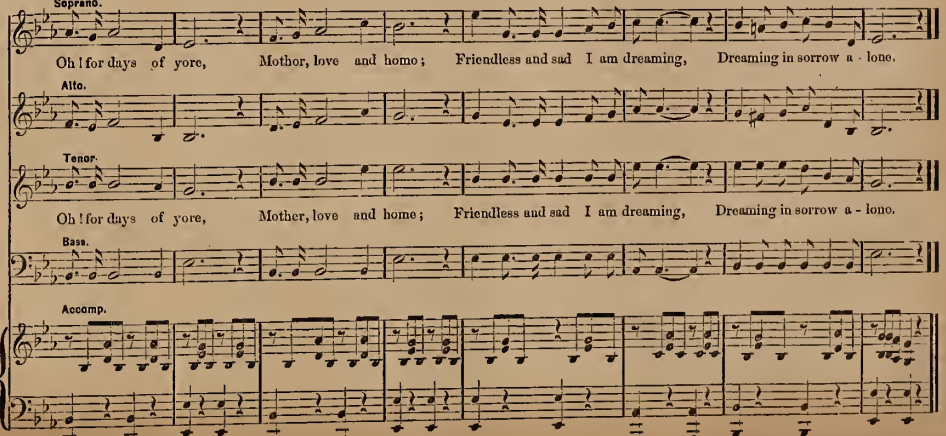
ORGAN.

-vo - tion, Sigh - ing for moth - er and home; Ma - ny were ten - der and ho - ly,
i - dol, One that I thought would be true; Old as the world is my sto - ry,
-fore me, Shad - ows I fear that will last; They who would smile are now frown -ing,

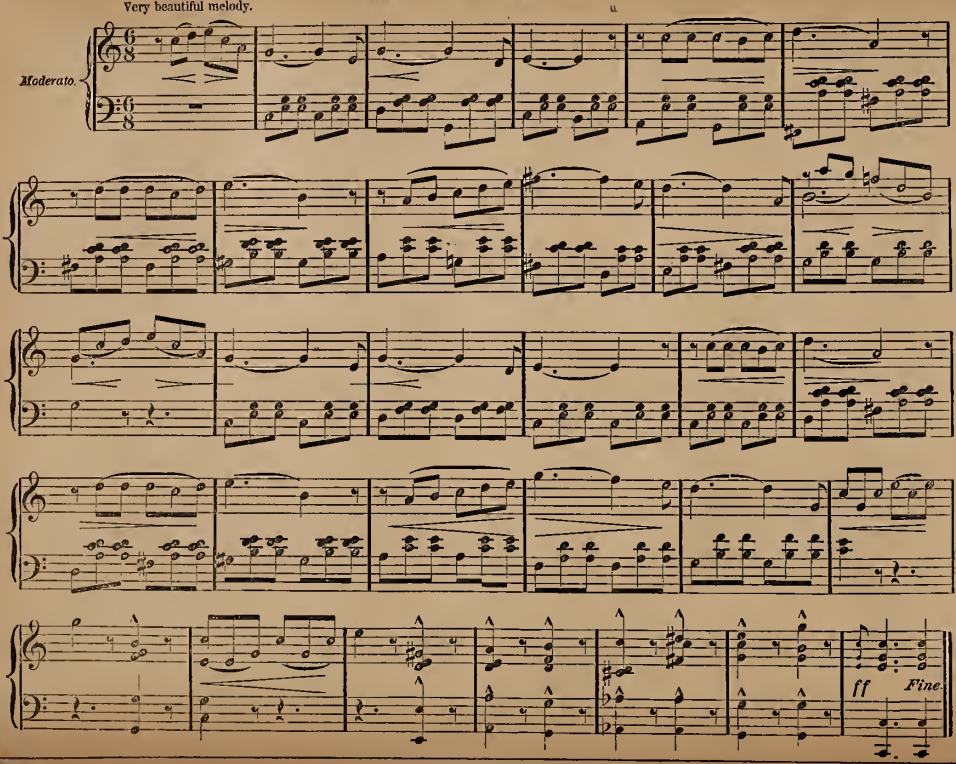
FRIENDLESS AND SAD. Concluded.



CHORUS.

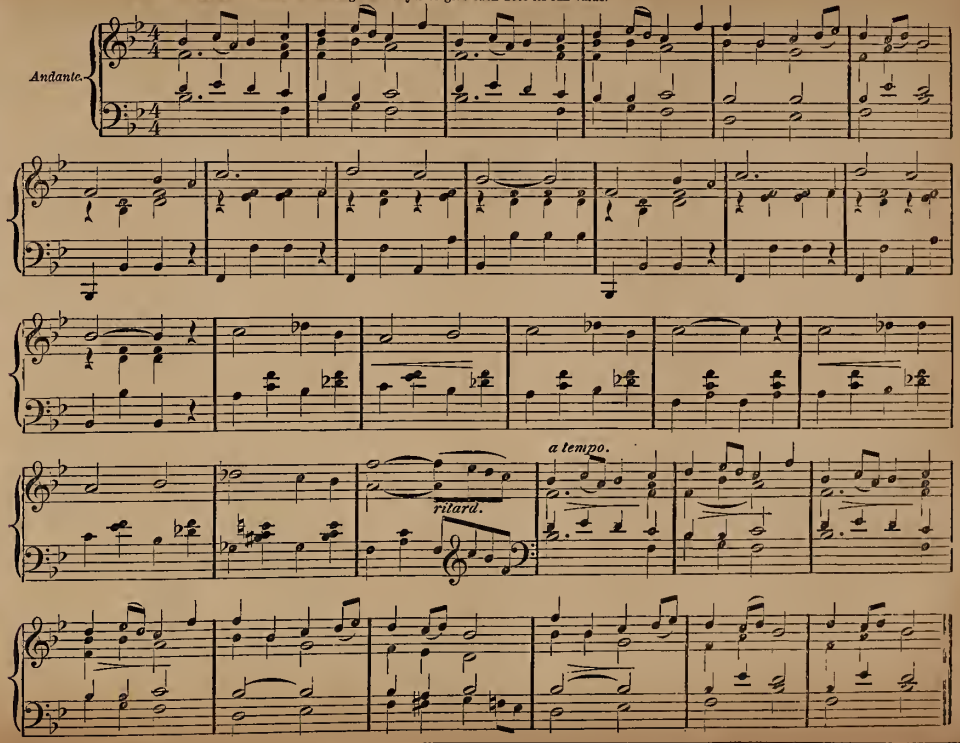


FLOWER SONG. From "Faust."

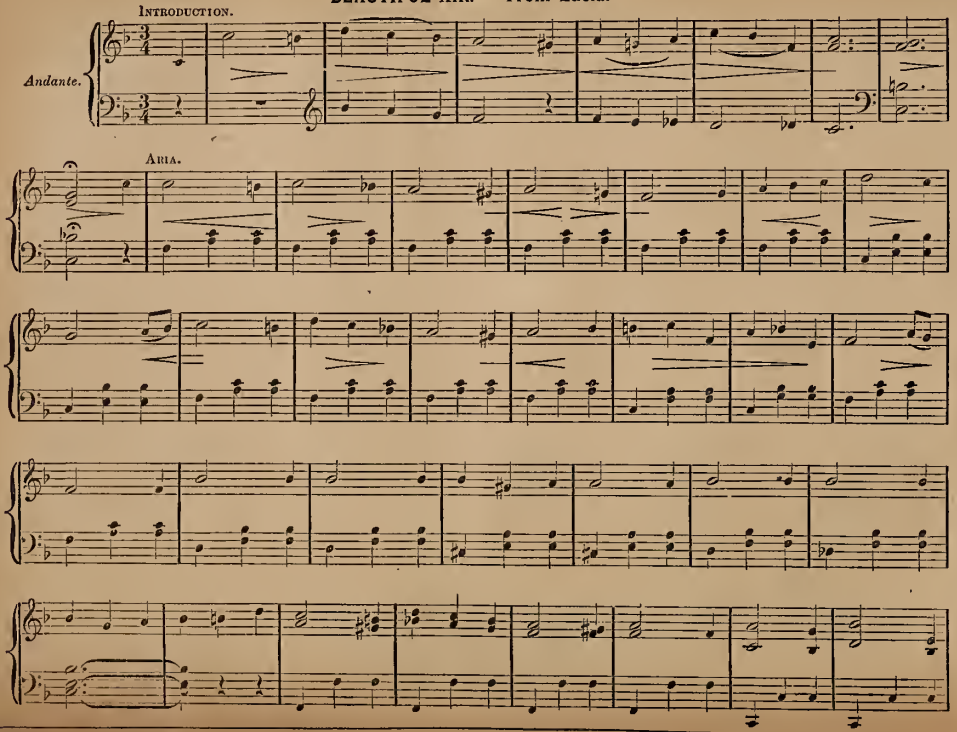


PRAYER. From "Zampa."

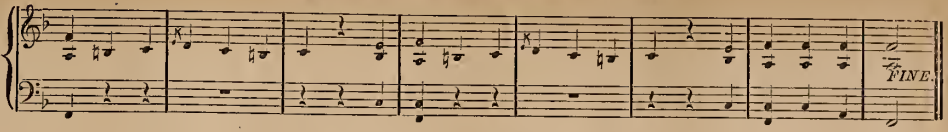
Great care should be taken in learning this Prayer to give each note its full value.



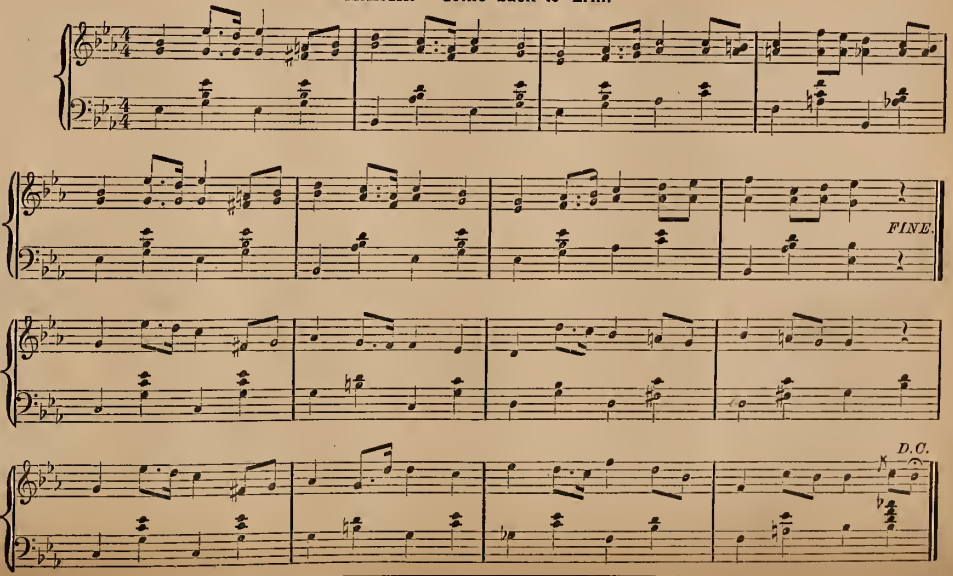
BEAUTIFUL AIR. "From Lucia."



BEAUTIFUL AIR. "From Lucia." Concluded.

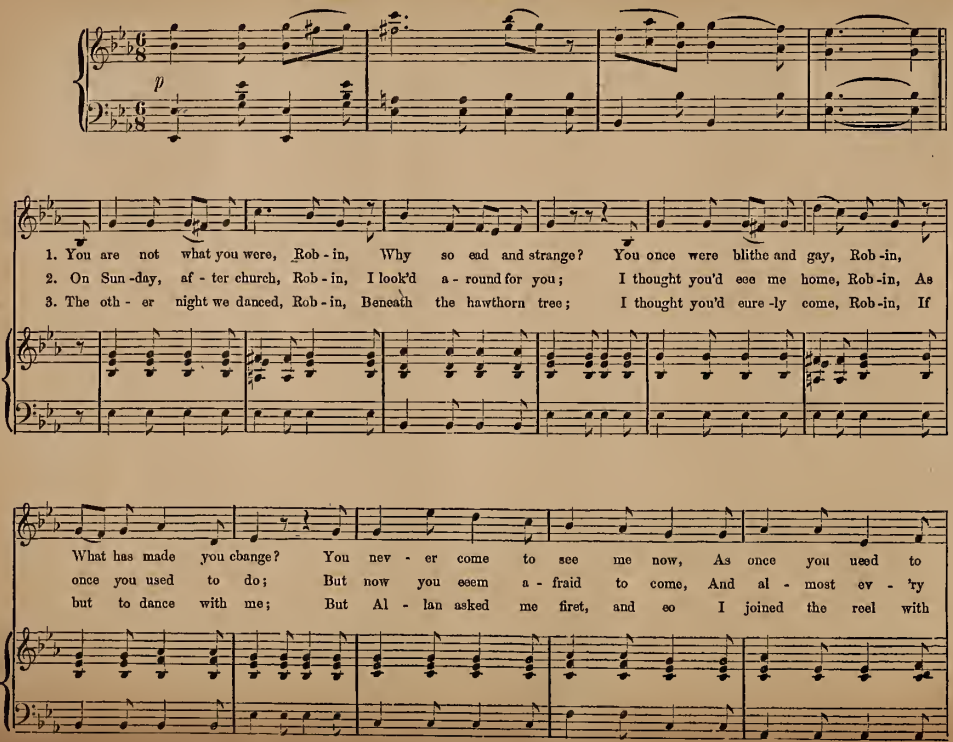


MARCH. "Come back to Erin."

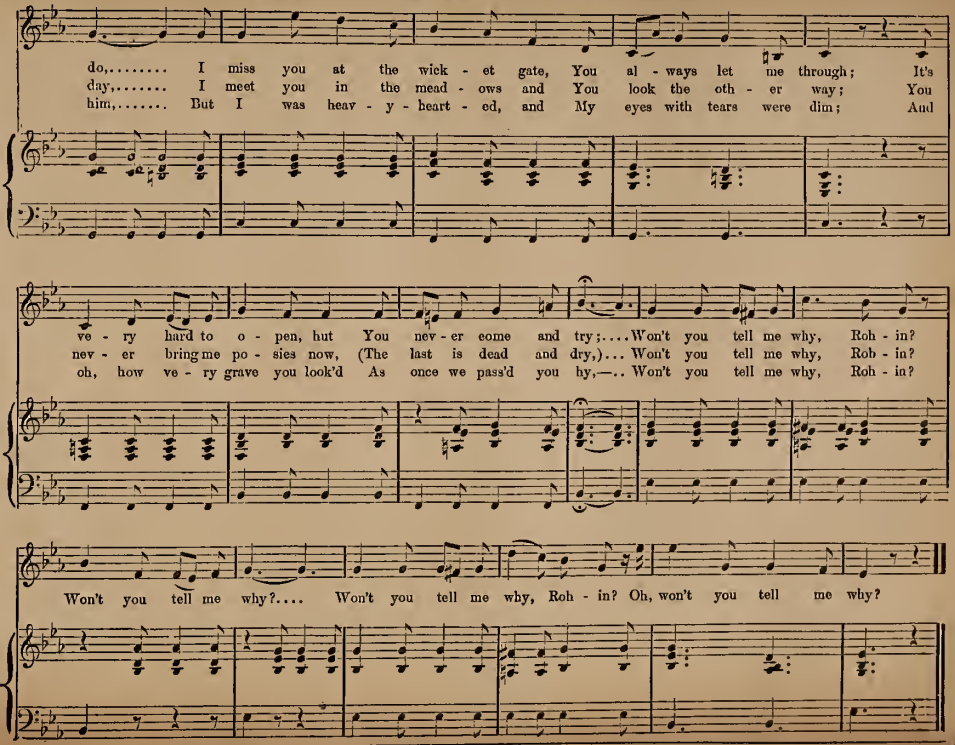


WON'T YOU TELL ME WHY, ROBIN?

CLARIBEL.



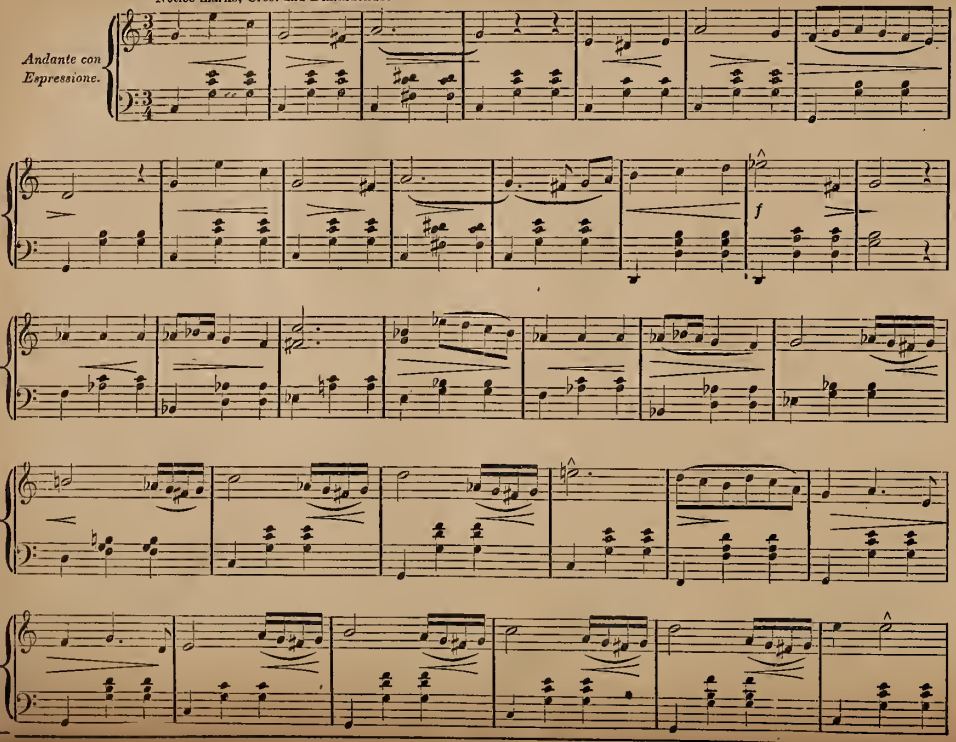
WON'T YOU TELL ME WHY, ROBIN? Concluded.



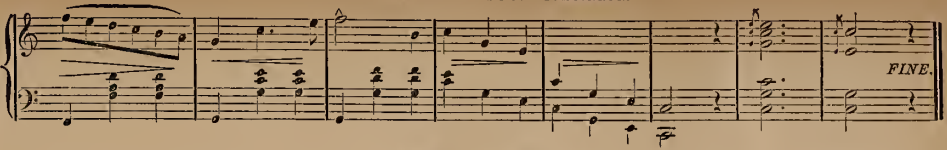
I'LL PRAY FOR THEE. "Air from Lucia."

Notice marks, Cres. and Diminuendo.

Andante con Espressione.

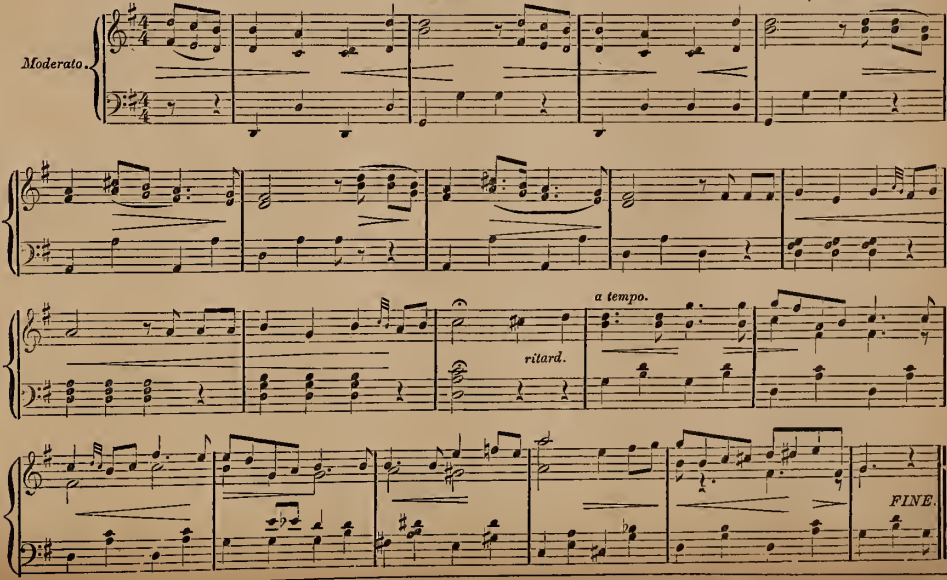


I'LL PRAY FOR YOU. Concluded.



YE MERRY BIRDS.

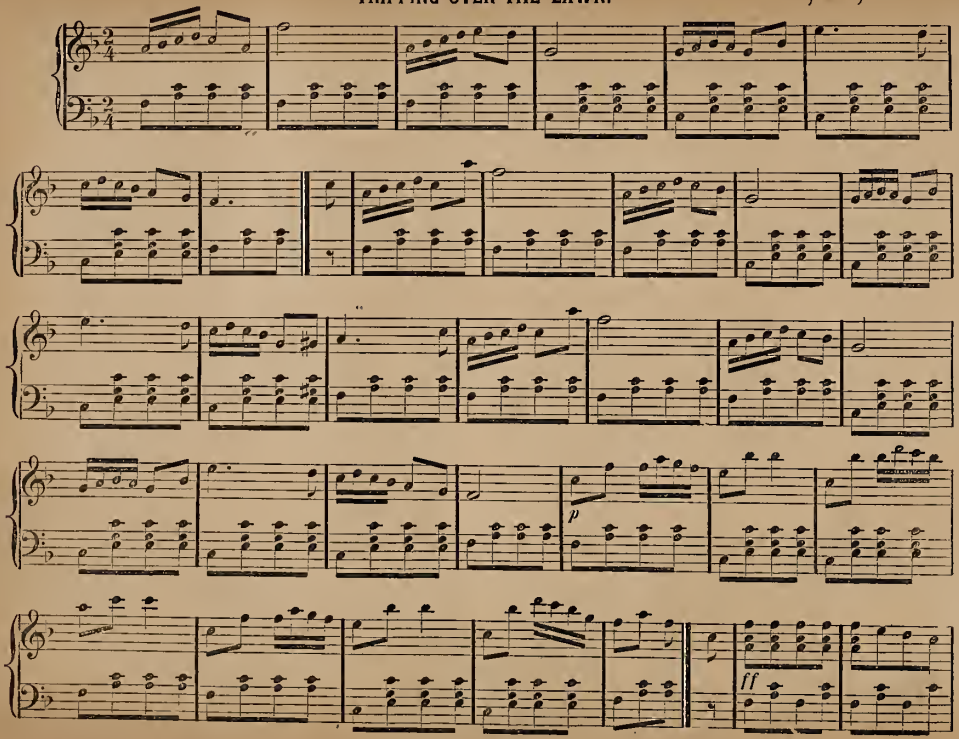
GUNBERT.



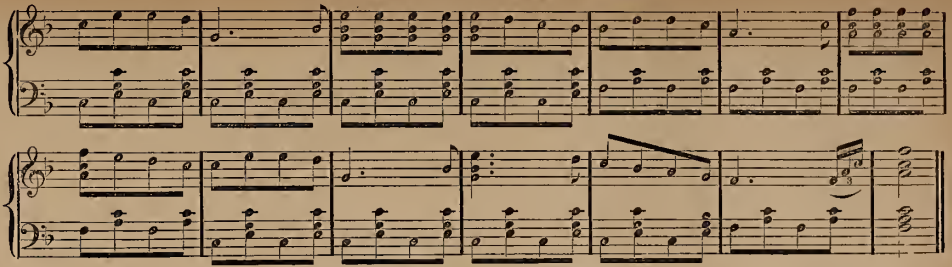
SCHOOL FOR THE REED-ORGAN AND MELODEON.

TRIPPING OVER THE LAWN.

JOSIE RAND.

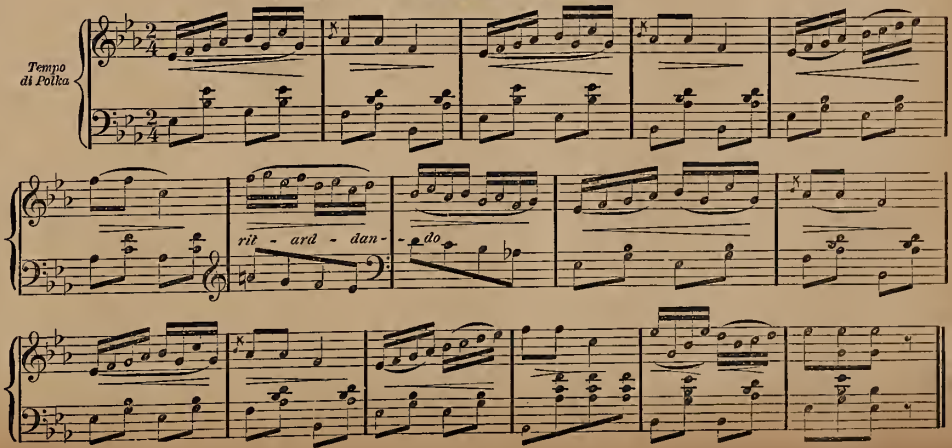


TRIPPING OVER THE LAWN. Concluded.



A. B. C. SEXTETT. From "Madam L'Archiduc."

OFFENBACH.



O REST IN THE LORD. From "Elijah."

F. MENDELSSOHN BARTHOLDY.

ARIA.

ALTO SOLO.

Andantino.

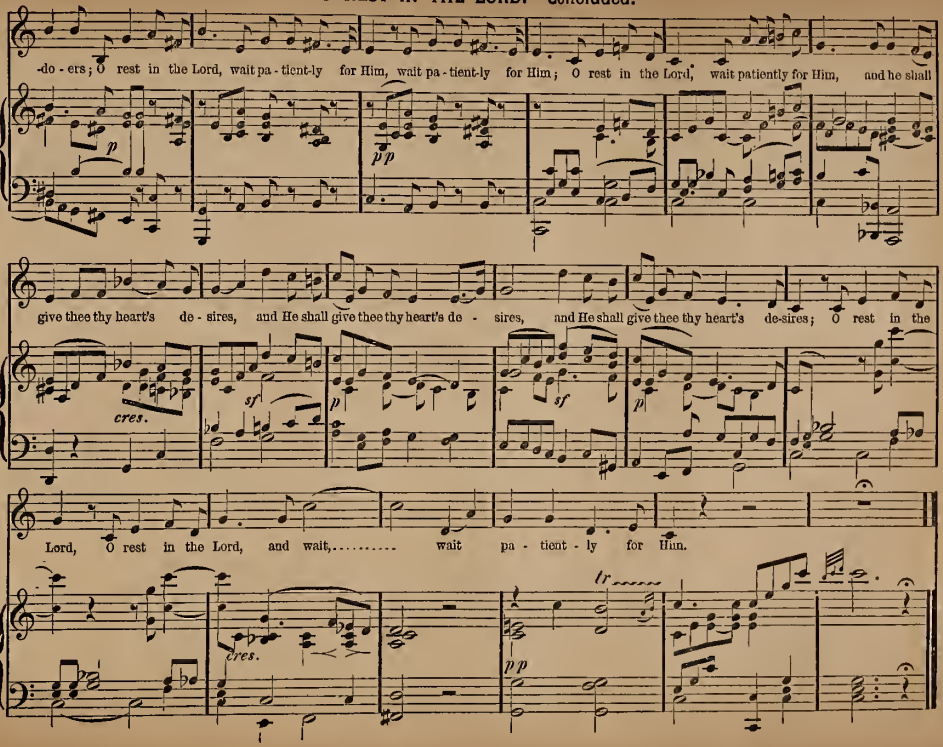
THE ANGEL.

ORGAN.

pp

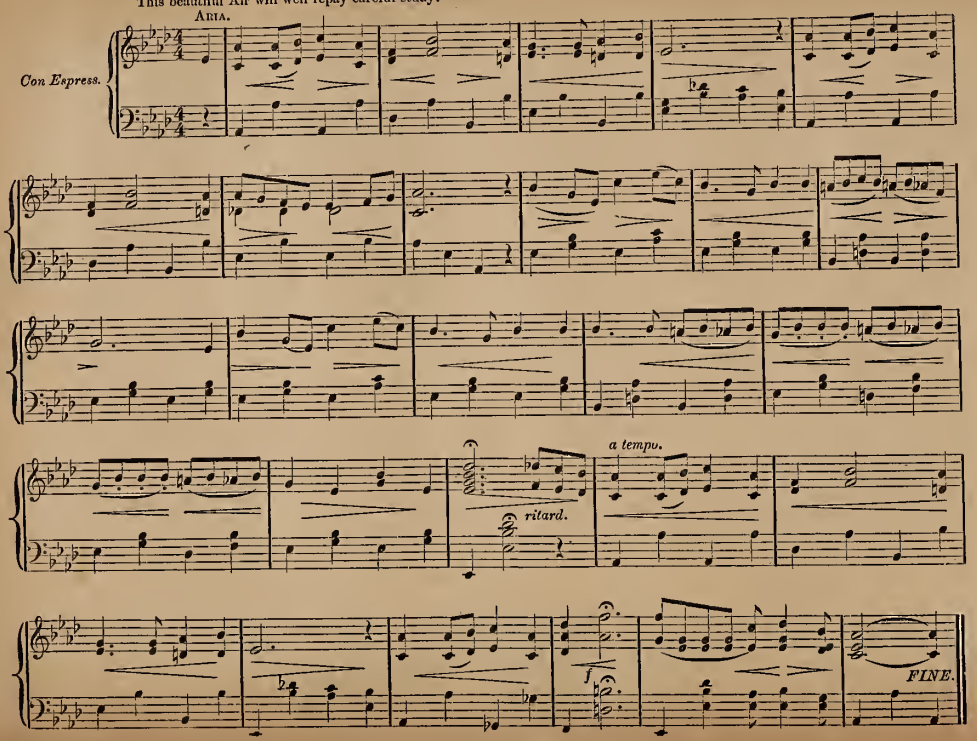
O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de - sires: O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de - sires, and He shall give thee thy heart's de-sires. Commit thy way un - to Him, and trust in Him, com-mit thy way un - to Him, and trust in Him, and fret not thy - self because of e-vil-

O REST IN THE LORD. Concluded.

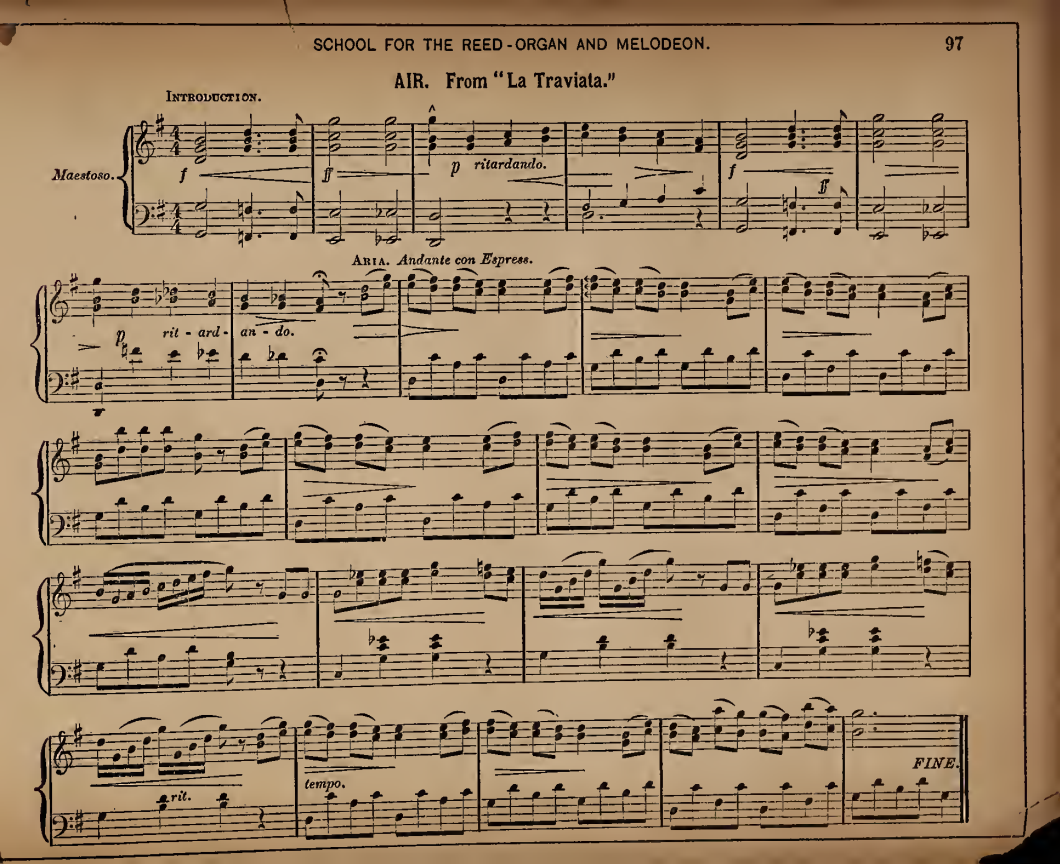


AIR. From "Don Juan."

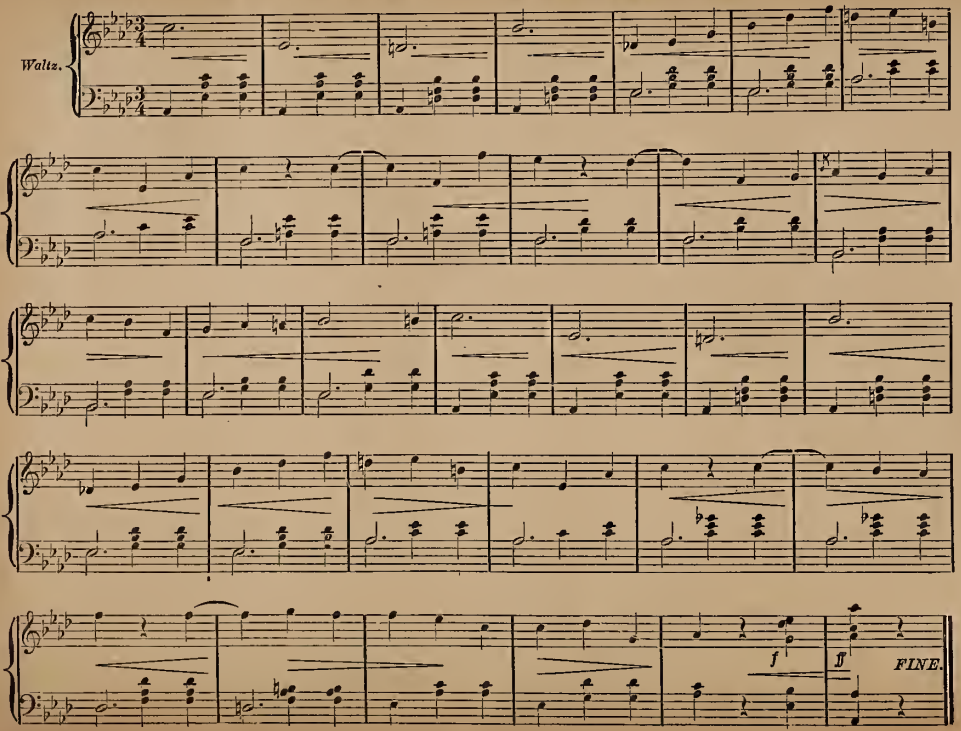
This beautiful Air will well repay careful study.



AIR. From "La Traviata."

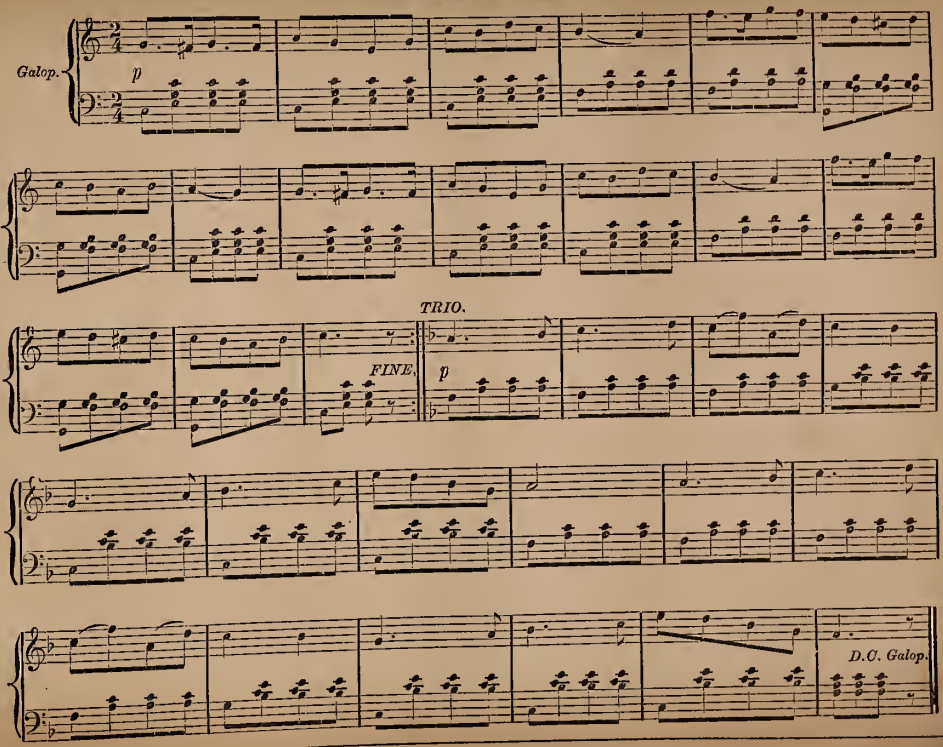


THE CELEBRATED WALTZ. "From La Fille De Madam Angot."



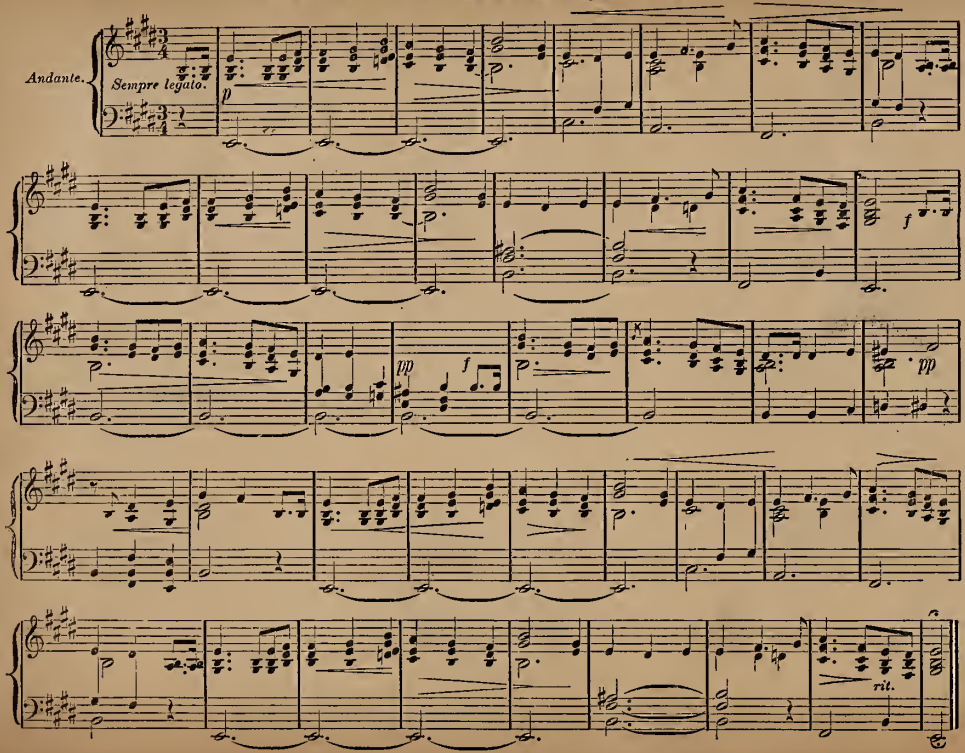
PRINCE IMPERIAL GALOP.

BY CHARLES COOTE.



NOCTURNE. From "Midsummer Night's Dream."

MENDELSSOHN.

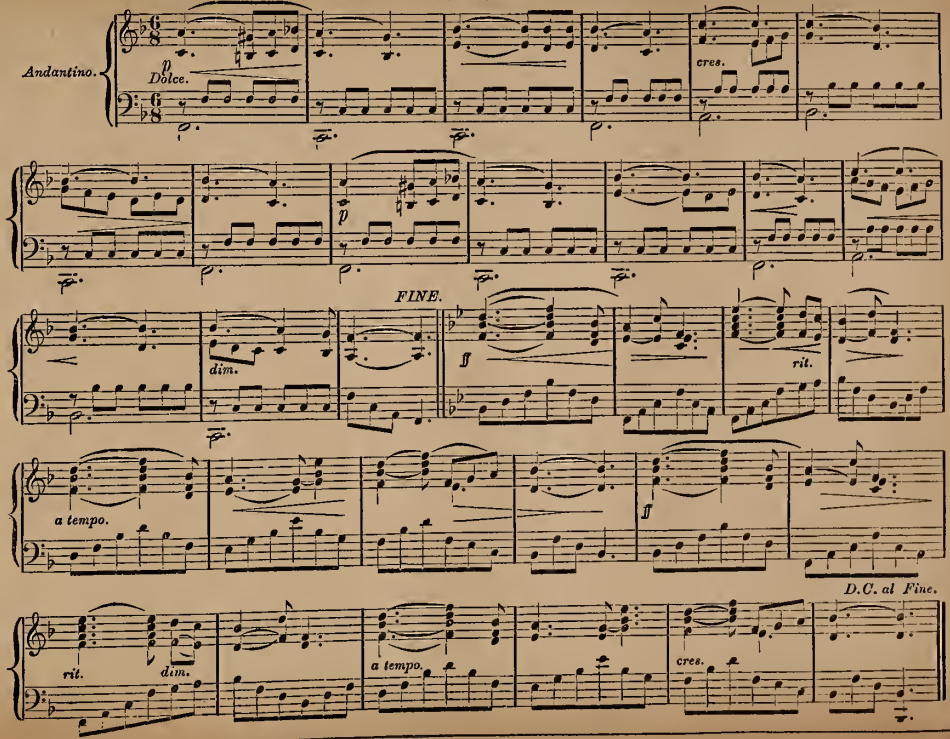


SUNSET.

G. C. WHEELER.

SOFT STOPS.

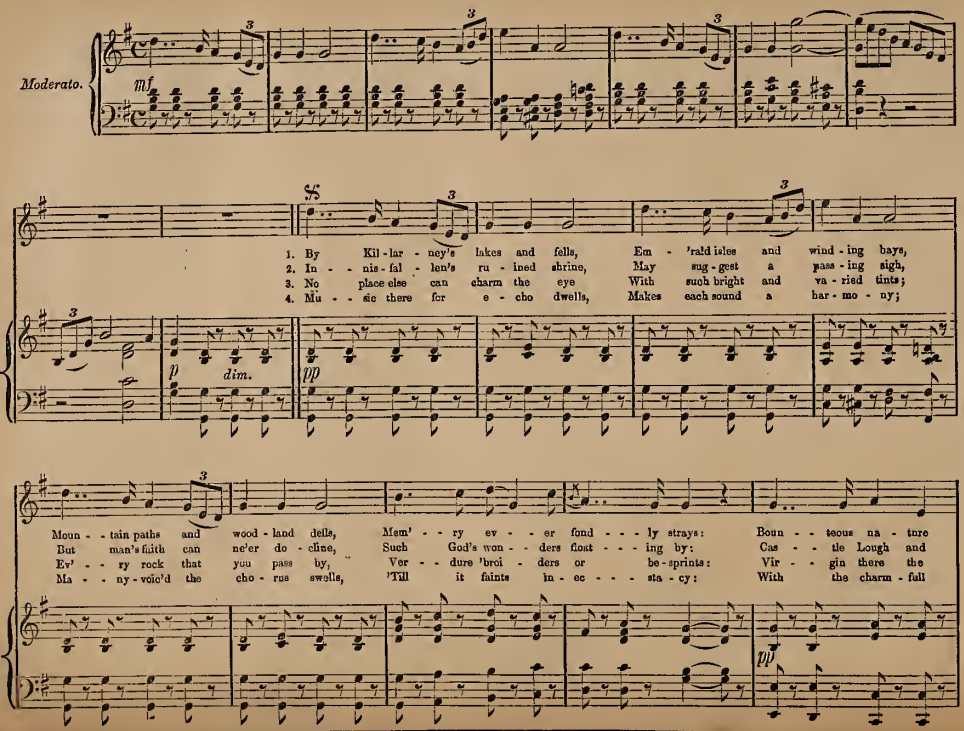
NOCTURNE.



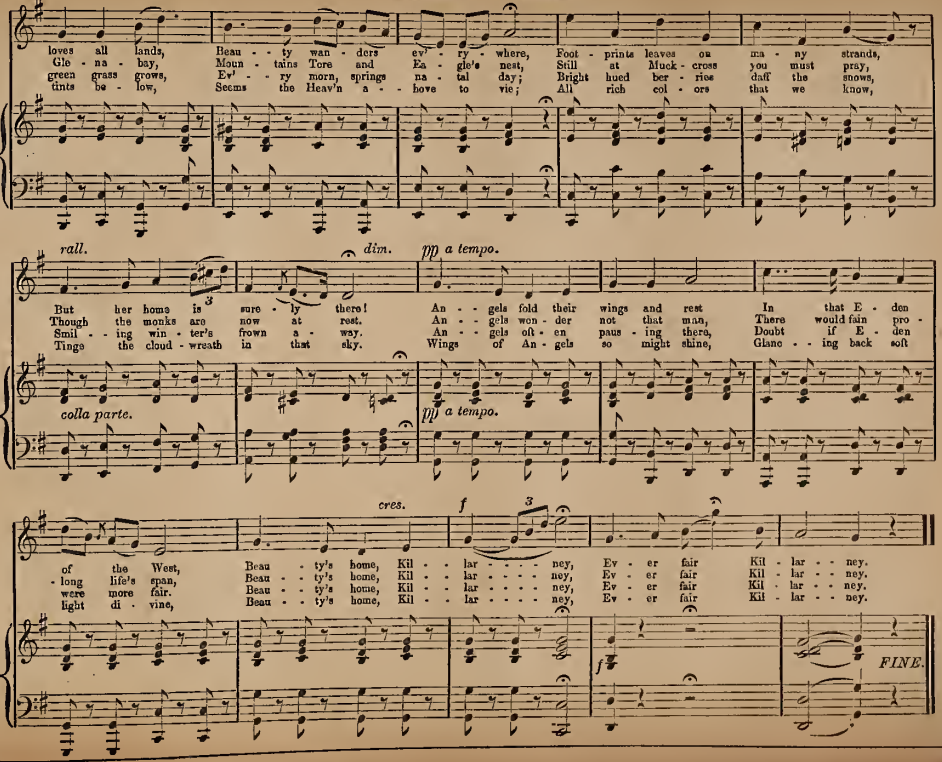
"KILLARNEY."

BALFE.

SONG.



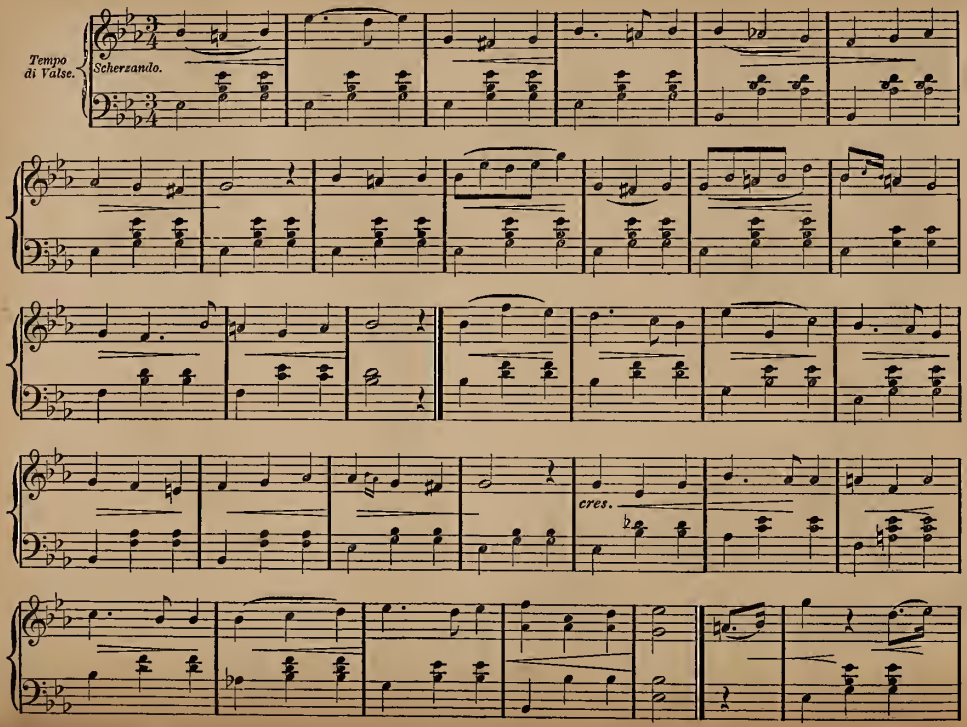
"KILLARNEY." Concluded.



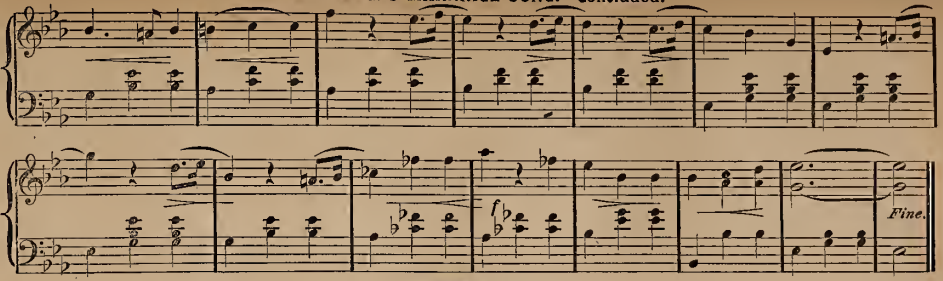
MILKMAID'S MARRIAGE SONG.

WALTZ.

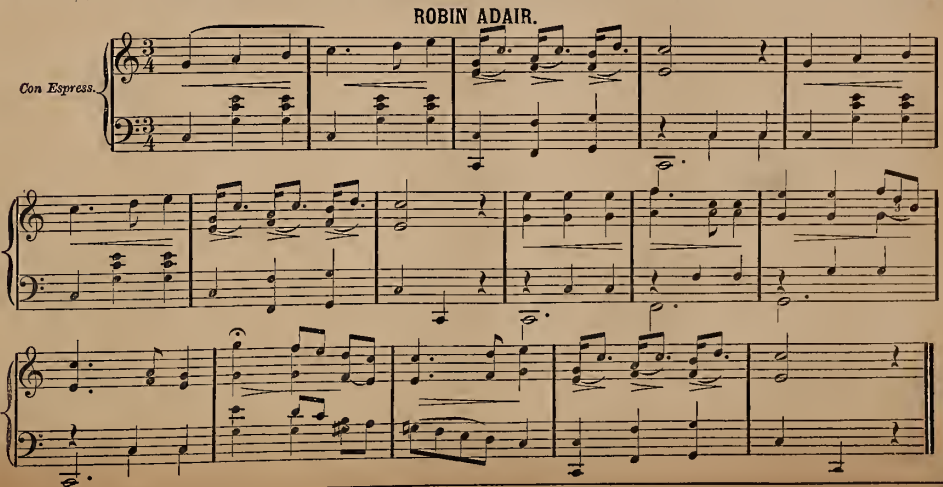
ARR. BY C. D. BLAKE.



MILKMAID'S MARRIAGE SONG. Concluded.



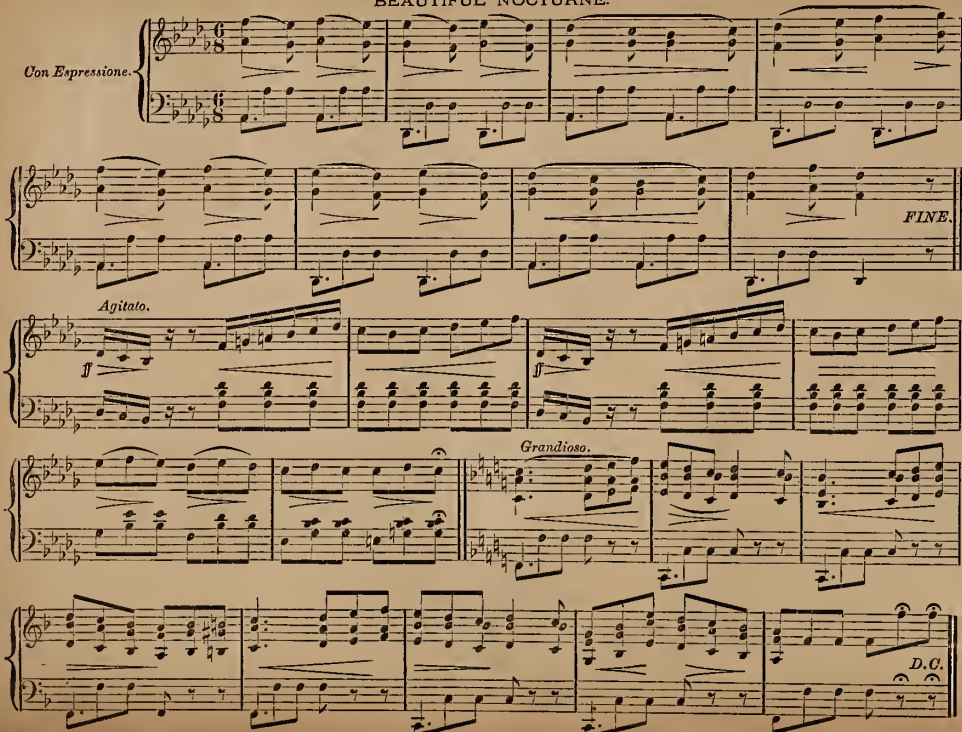
ROBIN ADAIR.



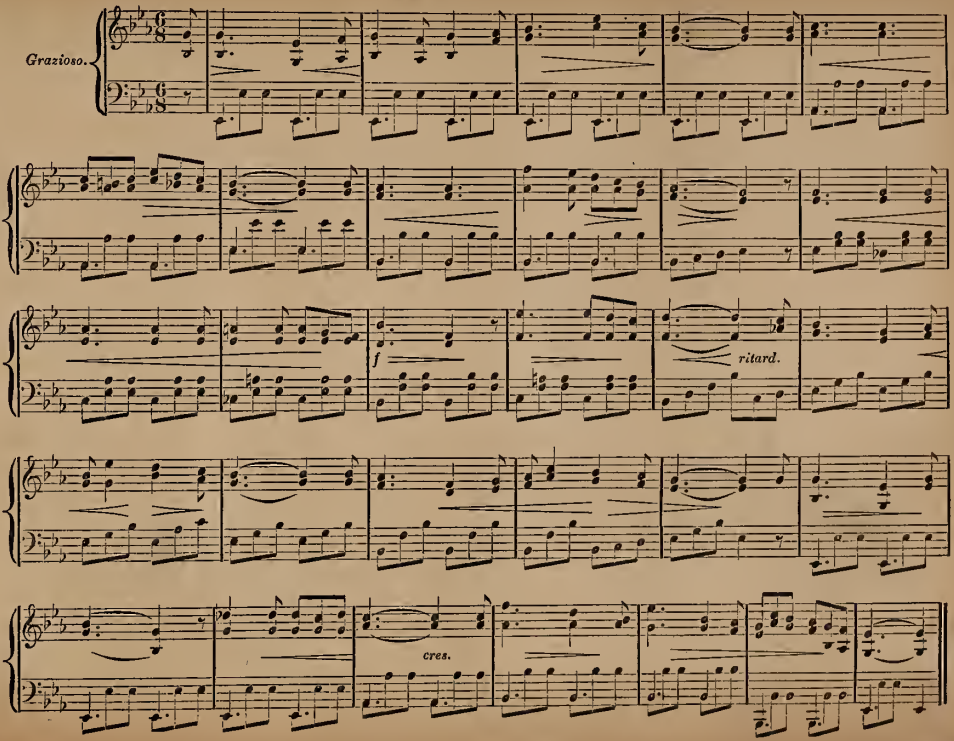
MONASTERY BELLS.

ARR. BY C. P. BLAKE.

BEAUTIFUL NOCTURNE.



CONSIDER THE LILIES.



GRAND MARCH. From "Lucia."

Tempo di March.

f

FINE.

DANUBE RIVER.

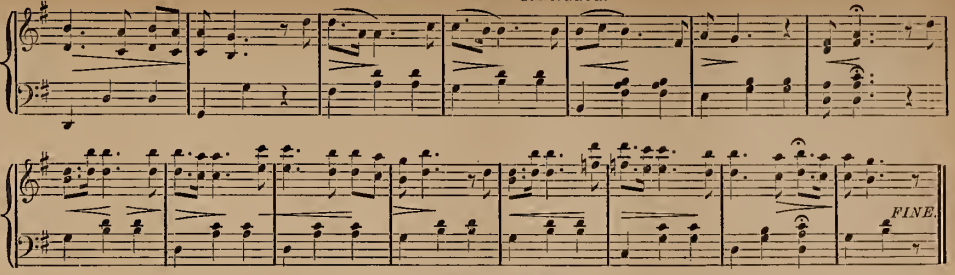
ARR. FROM H. AIDÉ.

Not too fast.

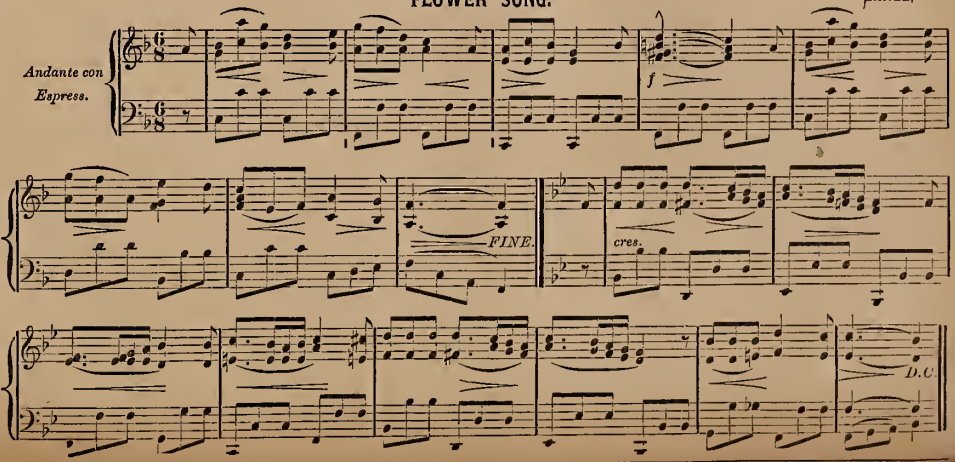
Tempo di Mazurka.

cres.

DANUBE RIVER. Concluded.



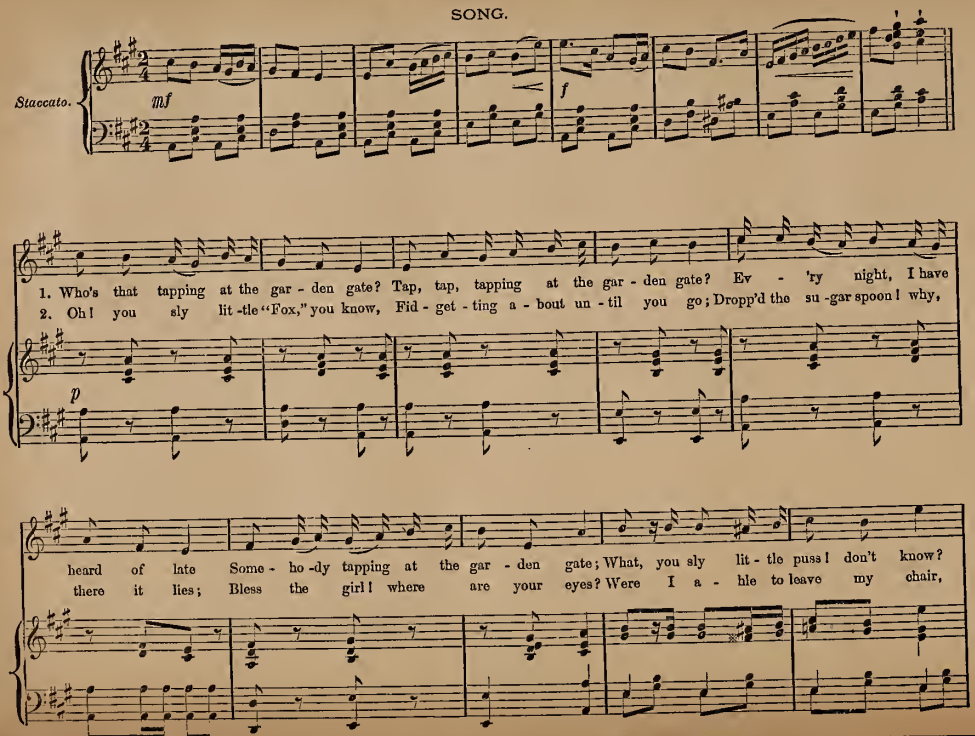
FLOWER SONG.



TAPPING AT THE GARDEN GATE.

Music by S. W. New.

SONG.



TAPPING AT THE GARDEN GATE. Concluded.

rall.

Why do you blush and fal - ter so? What are you look- ing for un - der the chair? The tap, tap, tapping comes
Soon would I find out who was there; Don't tell me you think its the cat; Cats don't tap, tap,

rall.

p tempo.

not from there; Ev - 'ry night a - bout half past eight, There's tap, tap, tap -ping at the gar - den gate;
tap like that; Cats don't know when it's half past eight, And come tap, tap -ping at the gar - den gate;

p tempo.

Ev - 'ry night, a - bout half past eight, There's tap, tap, tap -ping at the gar - den gate.
Cats don't know when it's half past eight, And come tap, tap -ping at the gar - den gate.

8va

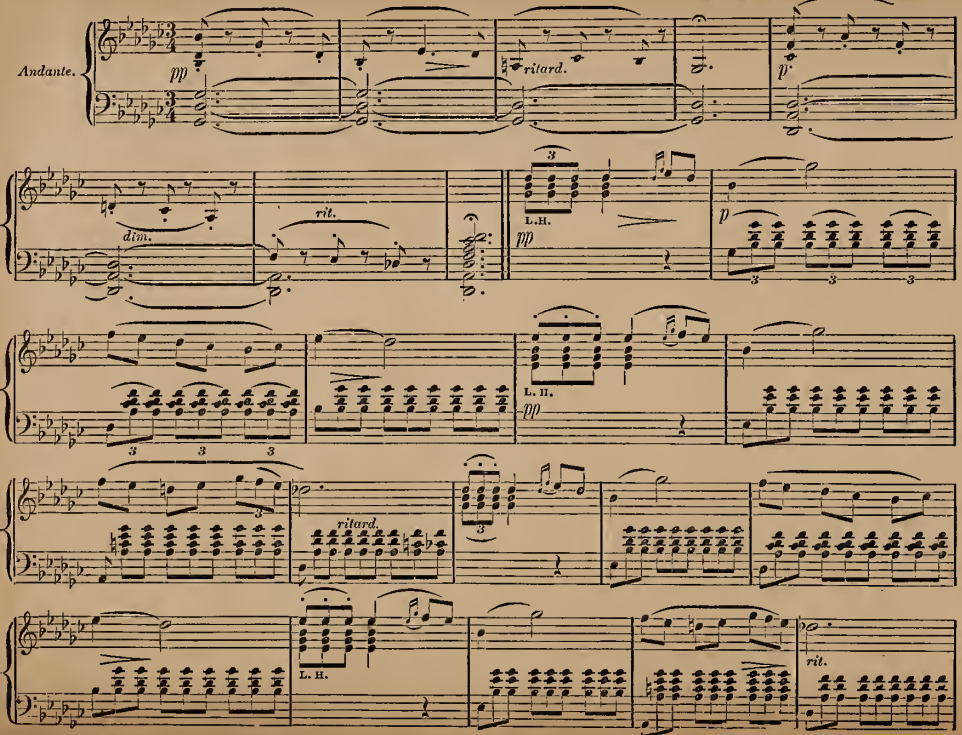
cres.

f

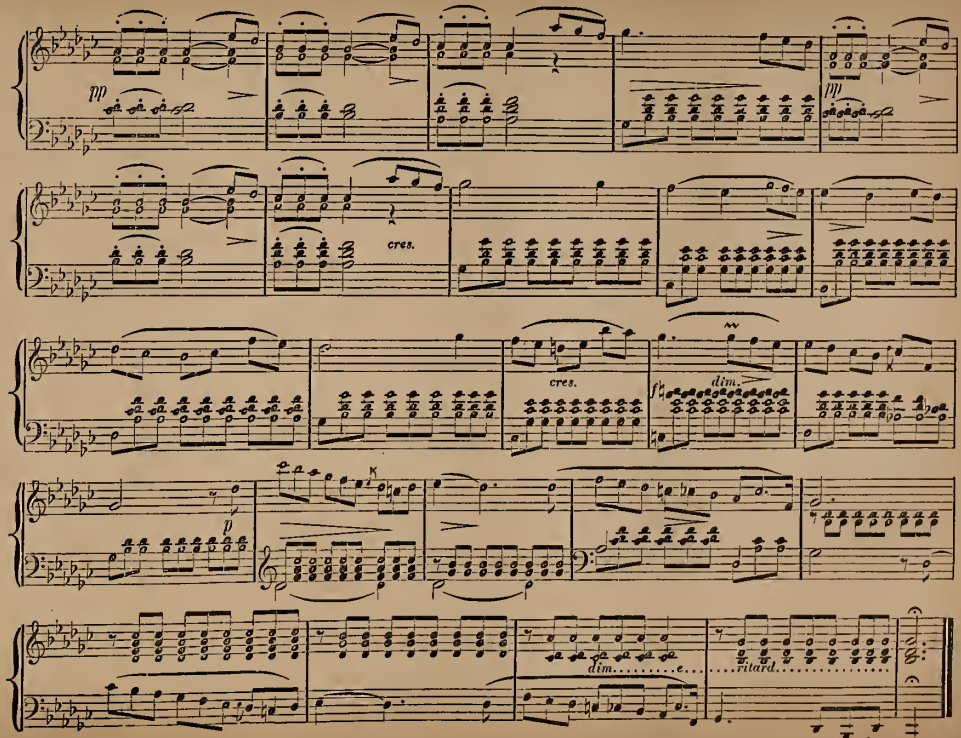
SERENADE.

C. A. EISOLDT.

Arranged for the Organ by R. F. RAYMOND.



SERENADE. Concluded.



SONG WITHOUT WORDS.

MENDELSSOHN.

mf *p* *f* *div.* *p* *fz* *sf* *p* *cres.* *cres.* *ff* *dim.* *rit.* *p* *FINE.*

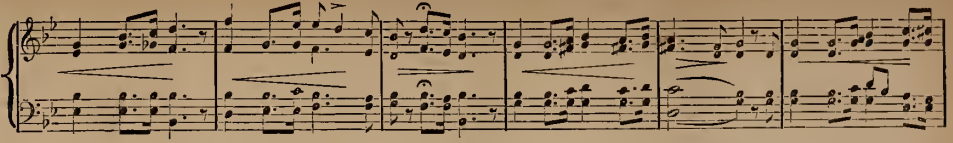
REST! SOLDIER, REST!

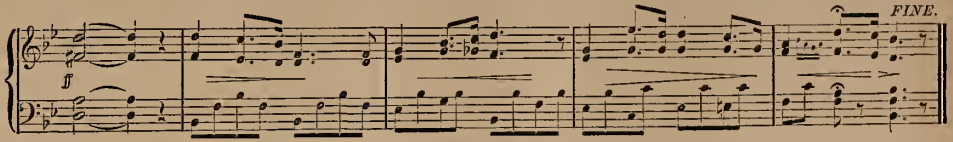
GRAND MEMORIAL MARCH.

C. A. WHITE.

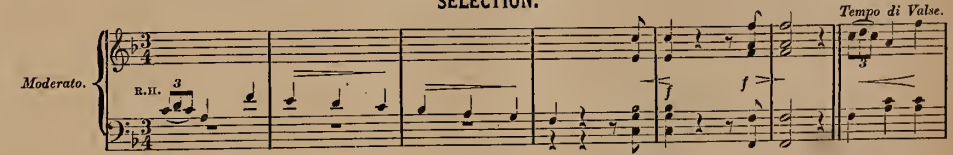
Tempo di March.

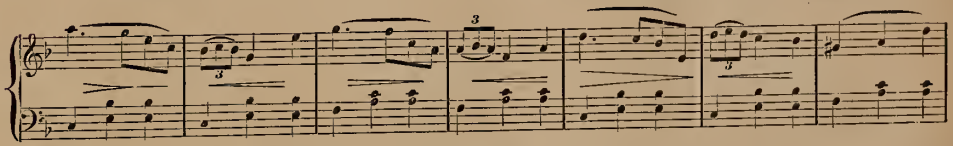
REST! SOLDIER, REST! Concluded.

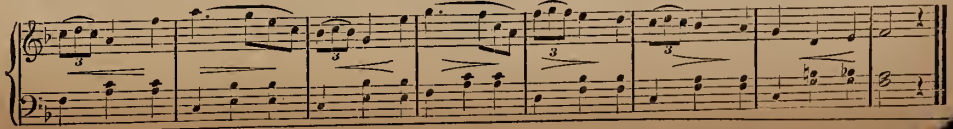




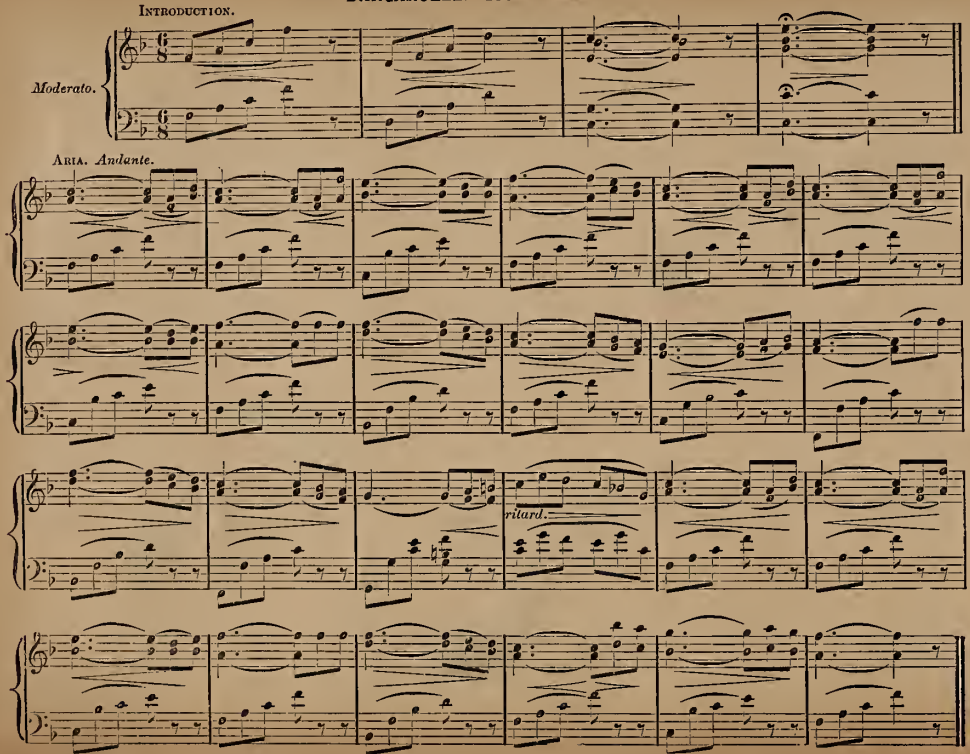
SELECTION.







BARCAROLLE. From "Oberon."



YOU NEVER MISS THE WATER TILL THE WELL RUNS DRY.

MOTTO SONG.

1. When a child I lived in Bos- ton, with my pa- rents at the farm, The lessons that my mother taught, to me were quite a charm; She would oft - en take me on her knee, when
2. As years roll'd on, I grew to be a mis-chief- making boy,—Destruction seem'd my on - ly sport, it was my on - ly joy; And well do I re - mem-ber, when
3. When I ar - rived at manhood, I embarked in pub- lic life, And found it was a rugged road, bestrewn with care and strife; I .... spec - u - la - ted fool- ish - ly—my
4. Then I studied strict e-con - o - my, and found, to my surprise, My funds, instead of sink-ing, ver - y quick- ly then did rise; I ....grasp'd each chance, and always struck the
5. I'm married now and hap-py; I've a care - ful lit - tle wife, We live in peace and har-mo-ny, de- void of care and strife; ..... For - tune smiles up - on us, we have

tired of child - ish play, And, as she press'd me to her breast, I've heard my moth - er say: "'Waste not, want not,' is a max - im I would teach;
oft - times well chas - tised, How fa - ther sat be - side me then, and thus has me ad - vised: "'Waste not, want not', &c.
loss - es were se - vere; But still a ti - ny lit - tle voice kept whisp- 'ring in my ear: "'Waste not, want not,' &c.
i - rou while 'twas hot; I seized my op - por - tu - ni - ties, and nev - er once for - got: "'Waste not, want not,' &c.
lit - tle chil - dren three; The les - sons that I teach them, as they prat - tle round my knee: "'Waste not, want not,' &c.

Let your watchword be 'despatch,' and practice what you preach; Do not let your chances, like sunbeams pass you by, For you nev - er miss the wa- ter, till the well runs dry."

BONNIE SWEET BESSIE, THE MAID O' DUNDEE.

Words by MISS BELLA ROOT. Music by J. L. GILBERT.

Moderato.

1. A high-land laddie there lived o'er the way, A lad-die both no-ble and gal-lant and gay, Who loved a las-sie as no-ble as he, A bon-nie sweet lassie, the maid o' Dundee; This las-sie had lands, but the lad-die had nane, And lived on the lea, Than "Bonnie sweet Bessie, the maid o' Dundee!" A hap-pi-er hame nae mon ev-er had, Than lone was she, Poor "Bonnie sweet Bessie, the maid o' Dundee!" And when in the ground her dar-lin' they laid, Her

2. E'er years or e-ven months had fled, This lad-die and las-sie were hap-pi-ly wed; Nae bet-ter wifey o'er

3. But sor-row came to her heart one day, And her dear dar-lin' was ta-ken a-way, Then oh! how sad and

BONNIE SWEET BESSIE, THE PRIDE O' DUNDEE. Concluded.

yet to her it was all the same, For dearly she lov'd him, and said, she knew This laddie, dear laddie was gude and true.
this which held.... twa hearts sae glad, And ne'er did Bessie have cause to rue Her wedding this laddie, sae gude and true.
heart then broke, and she fer - vent - ly prayed, "O God in heaven, let me go too, And be wi' my laddie, sae gude and true!"

"I CANNOT SING THE OLD SONGS."

BALLAD.

CLARIBEL.

ORGAN.

1. I can - not sing the old songs, I sang long years a - - go; For
2. I can - not sing the old songs, Their charm is sad and deep, Their
3. I can - not sing the old songs, For vis - ions come a - - gain, Of

"I CANNOT SING THE OLD SONGS." Concluded.

hearts and voice would fail me, And fool - ish tears would flow; For by - gone hours come
mel - o - dies would wa - - ken Old sor - rows from their sleep; And tho' all un - for -
gold - en dreams de - part - - ed, And years of wea - ry pain; Por - haps when earth - ly

o'er my heart, With each fa - mil - iar strain,.... I can - not sing the old songs, Or
- got - - ten still, And sad - ly sweet they be,..... I can - not sing the old songs, They
fet - - ters shall Have set my spir - it free, ... My voice may know the old songs, For

dream those dreams a - gain, I can - not sing the old songs, Or dream those dreams a - gain.....
are too dear to me, I can - not sing the old songs, They are too dear to me.....
all e - ter - - ni - ty. My voice may know the old songs, For all e - ter - ni - ty.....

FINE.

'TIS SWEET TO BE REMEMBERED.

By H. M. Rogers.

1. 'Tis sweet to be re-membered In the turmoils of this life, While toil-ing up its pathway, While
2. When those we love are ab-sent From our hearthstone and our side, 'Tis joy to learn that pleasure And
3. When all our toils are end-ed, The con-flict all is done, And peace and sweetest ac-cents, Pro-

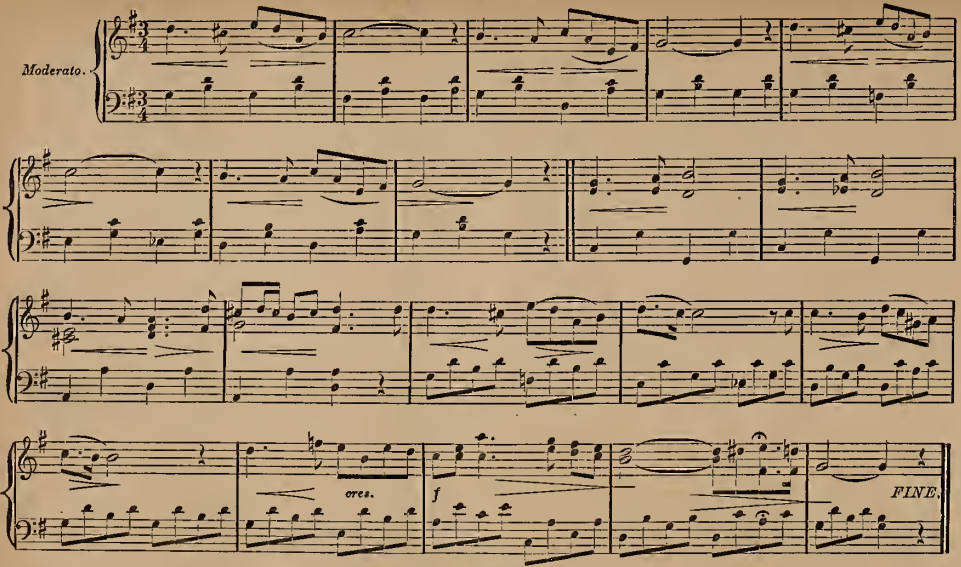
pp

ming-ling in its strife; While wand'-ring o'er earth's borders, Or sail-ing on the sea, 'Tis sweet to be re-
peace with them a-bide; And that although we're absent, We're tho't of day by day, 'Tis sweet to be re-
-claim the vic-tory won; When hush'd are all our sor-rows, And calm is all the strife, 'Tis sweet to be re-

membered, Wher-ever we may be; Oh!.....'tis sweet to be re-membered, Wher-ever we may be.
membered, By those who are far a-way; Oh!.....'tis sweet to be re-membered, By those who are far a-way.
membered, In the clos-ing hour of life; Oh!.....'tis sweet to be re-membered, In the closing hour of life.

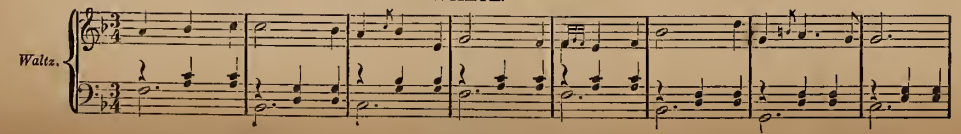
MAID OF ATHENS.

ALLEN.

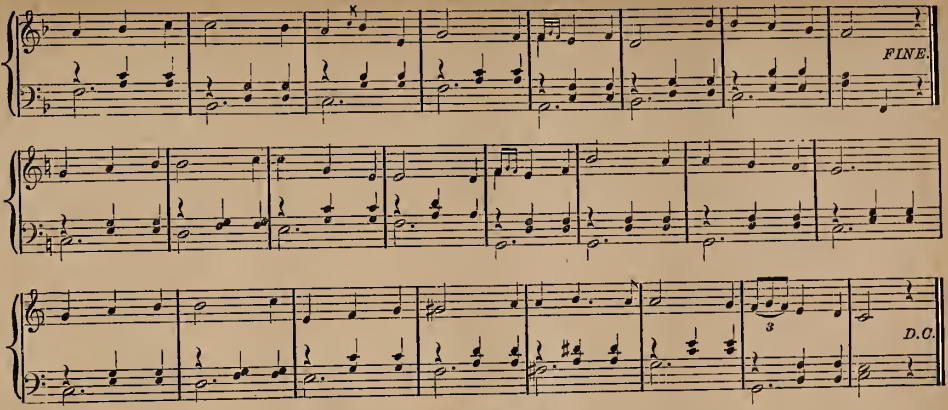


COME IN THE MORNING.

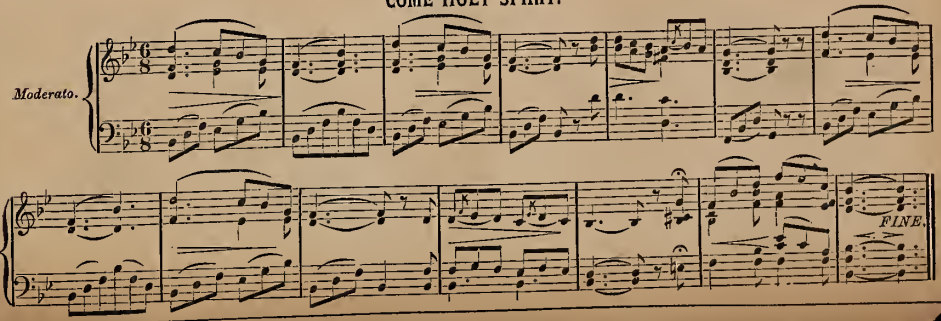
WALTZ.



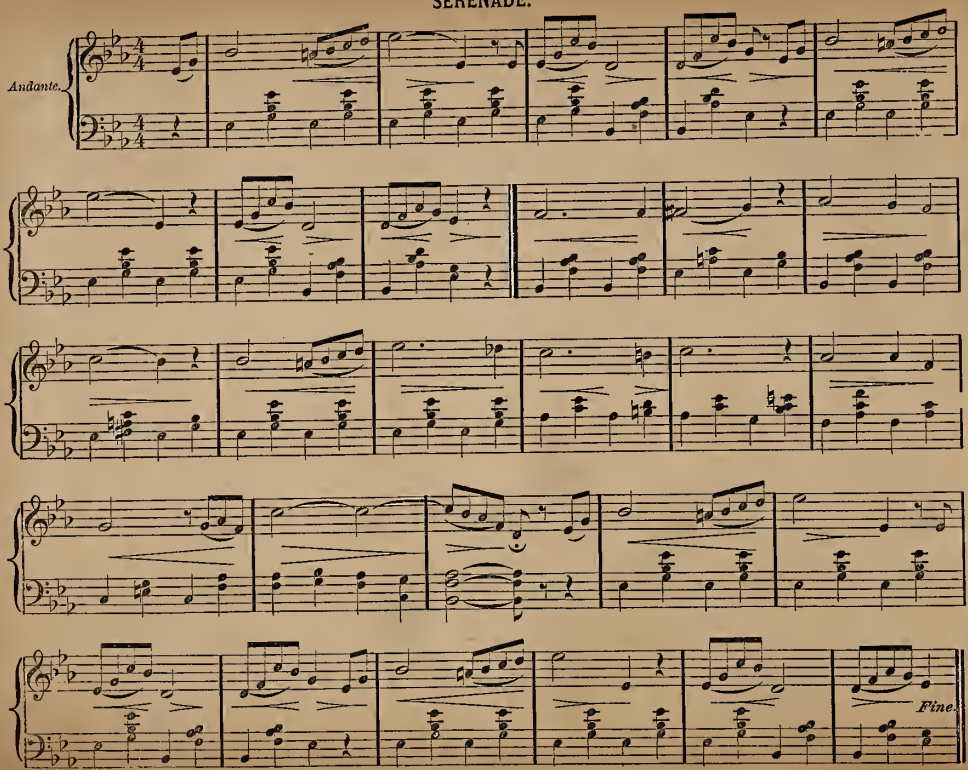
COME IN THE MORNING. Concluded.



COME HOLY SPIRIT.

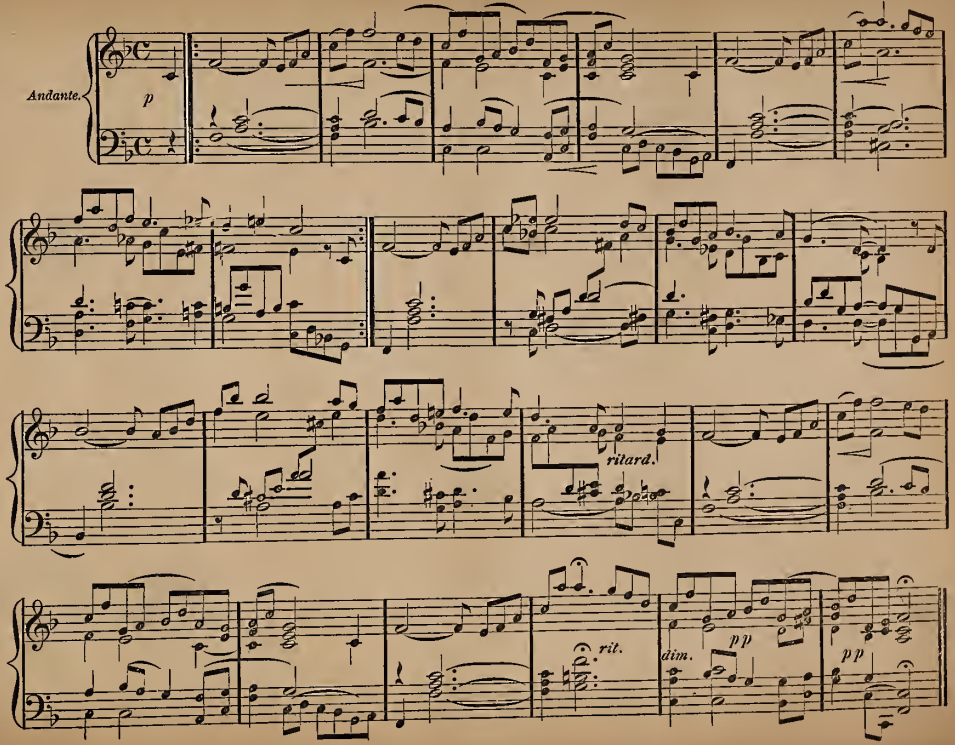


SERENADE.



TRAUMERI.

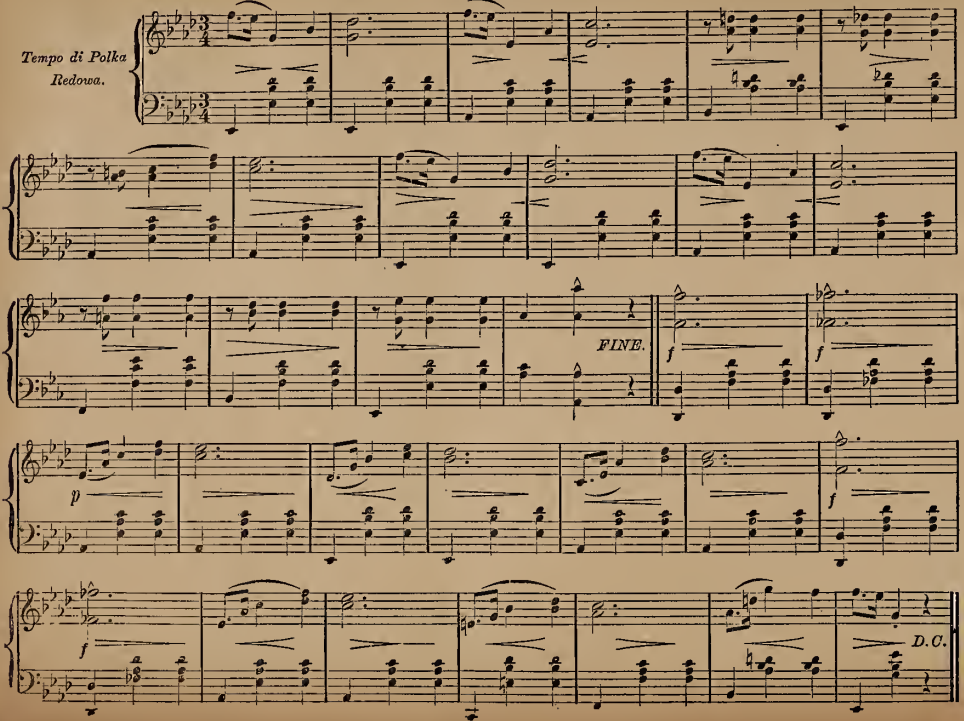
SCHUMANN.



POLKA REDOWA. "Madame l' Archeduc."

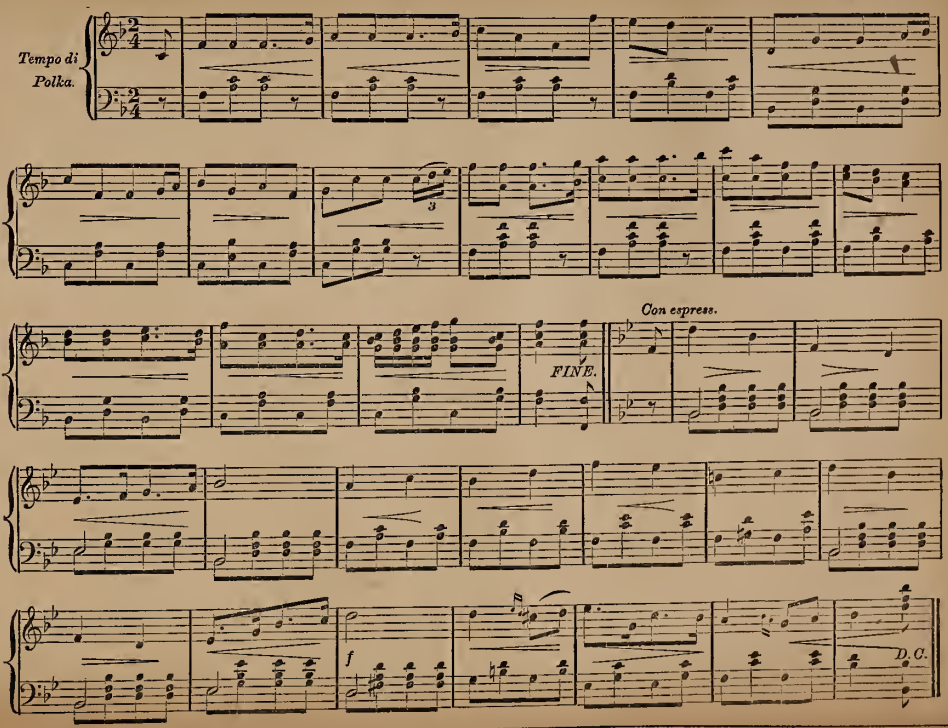
(THE RETURN.)

OFFENBACH.



POLKA. From Opera "Chilperic."

HARVE.
Art. by C. D. BLAKE.



DEAR LITTLE SHAMROCK.

SONG.

CHERRY.

Moderato.

f

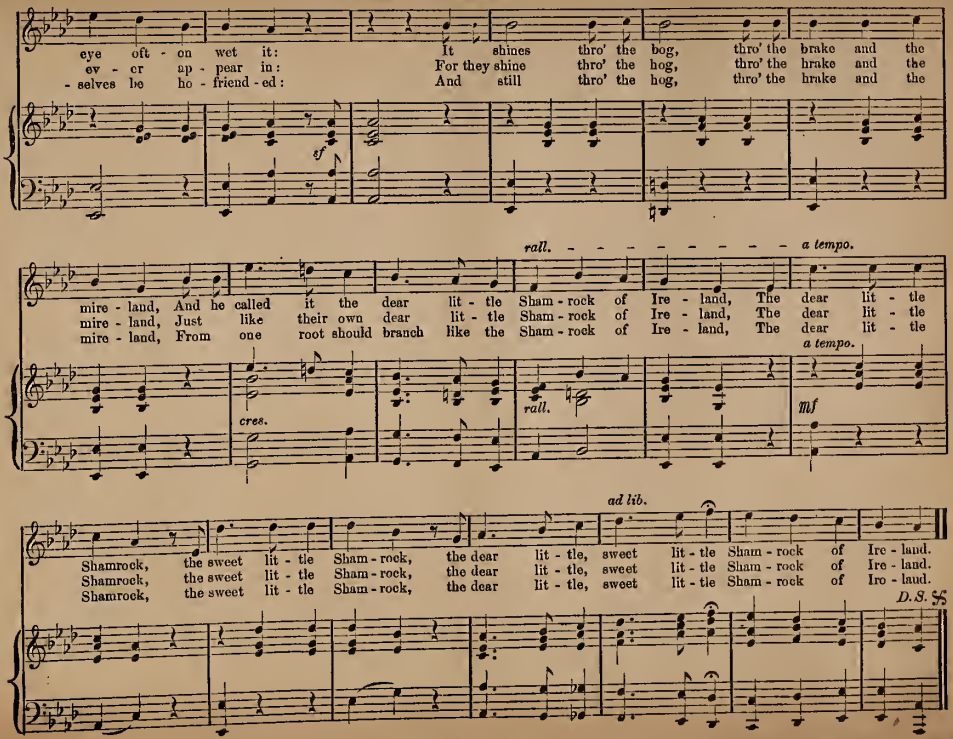
1. There's a dear lit-tls plant that grows in our Isle, 'Twas Saint Pat-rick him-self, sure that set it;
2. That dear lit-tle plant still grows in our land, Frssh and fair as ths daughters of E-rin;
3. That dear lit-tle plant that springs from our soil, When its thres lit-tls leaves ars sx-tend-ed;

p *ff*

And ths sun on his la-bor with plsns-urs did smile, And with dew from his
Whose smiles can he-witch, and whose eyes can com-maud, In each cli-mate they
De--notes from the stalk we to-geth-er should toil, And our-selves by our-

p *cres.*

DEAR LITTLE SHAMROCK. Concluded.



AIR FROM BOHEMIAN GIRL.

ARR BY C. P. BLAKE.

Play smoothly and with expression.

Andante con Espress.

p

ARIA. *tempo.*

A tempo.

rit.

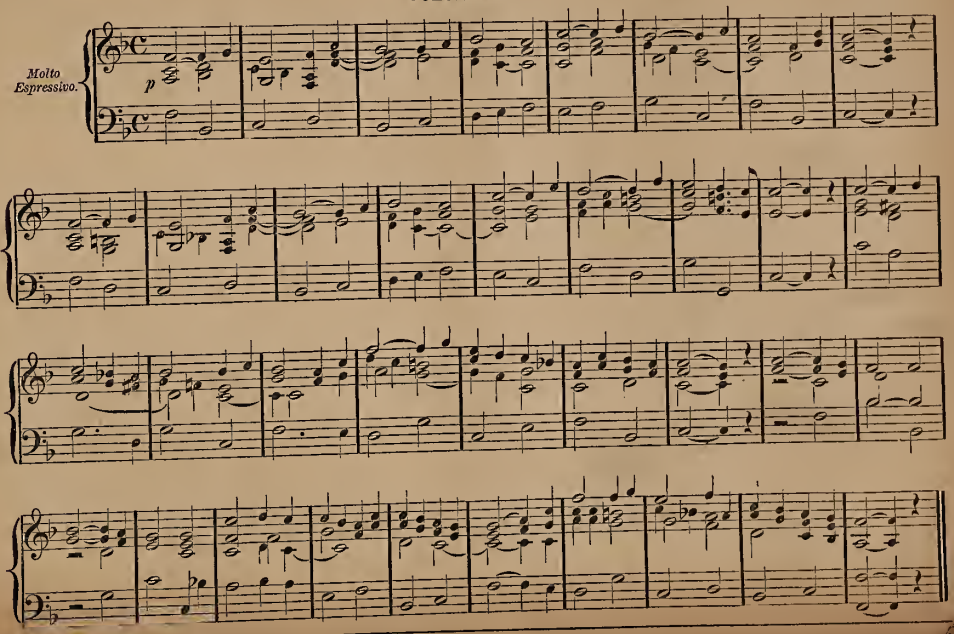
Fine.

PART III.

In the following choice selection of *Voluntaries* we have striven to select only those of the very best authors, and of the most sacred and devotional character They will be found very beautiful, and appropriate for Sabbath evening music; also on all occasions where music of a sacred character is required.

VOLUNTARY.

GLUCK.



VOLUNTARY.

BEETHOVEN.

Andante.

p

VOLUNTARY.

ROSSINI.

Maestoso.

p *ff* *pp* *mf*

ff *pp*

VOLUNTARY. Concluded.

FINE

f *p*

VOLUNTARY.

G. C. WHEELER.

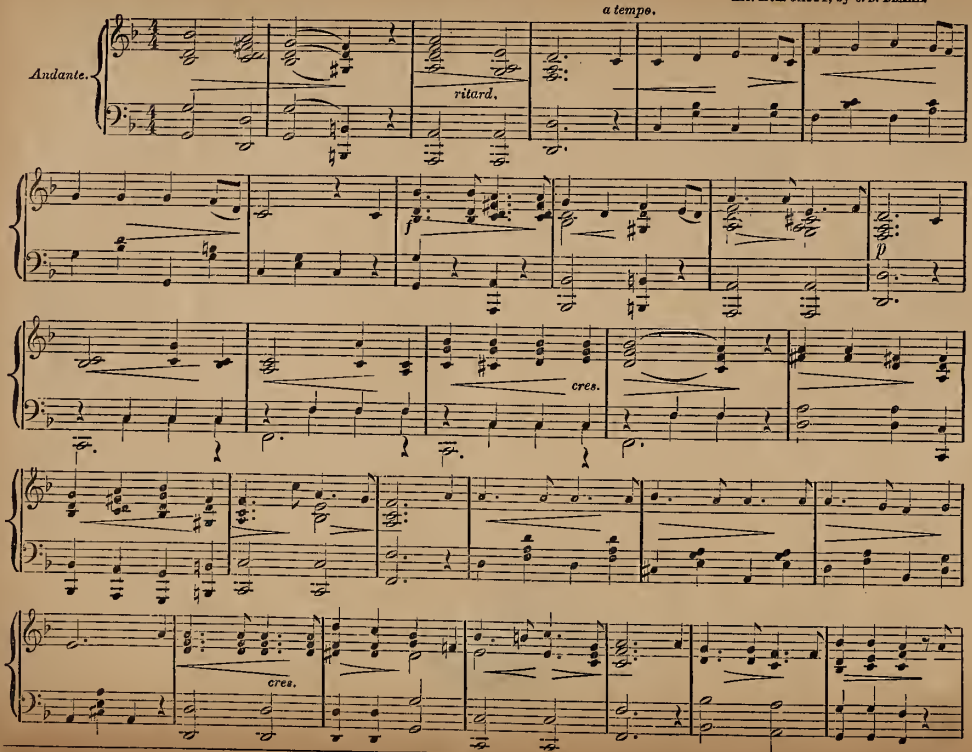
Andante. *p* SOFT STOPS. *cres.* *Rit* -

- ar - dan - do. *Moderato.*

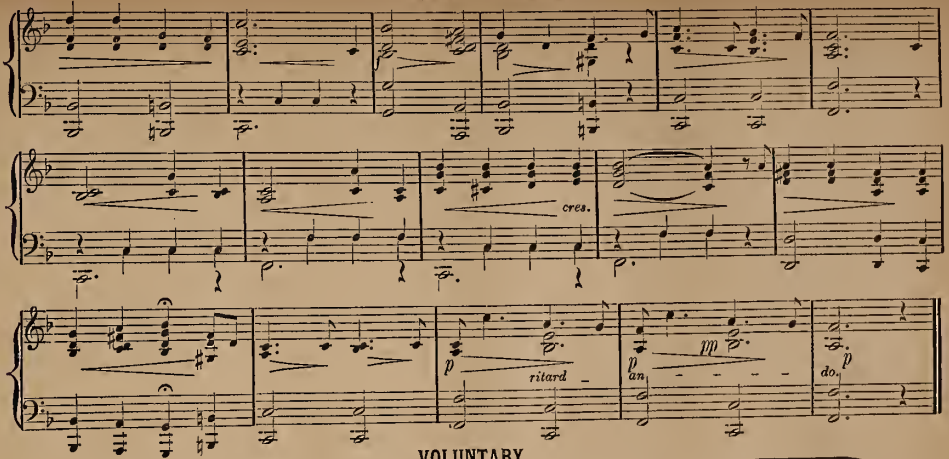
Rit -ar - dan - do. *Morendo.* *Rit* - - ar - dan do. *pp* *ppp*

VOLUNTARY.

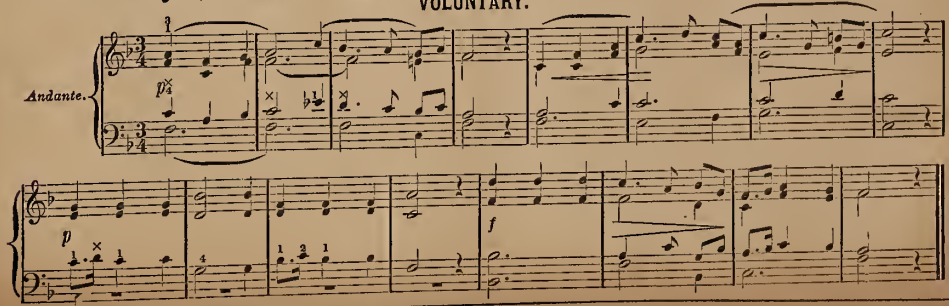
Arr. from GATTY, by C. D. BLAKE.



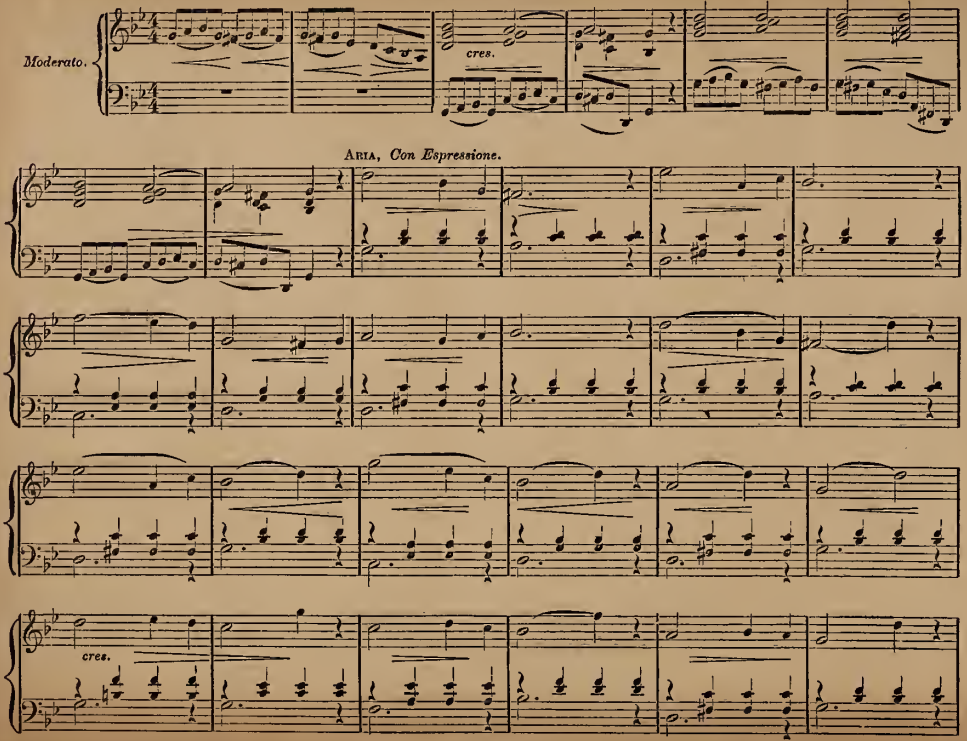
VOLUNTARY. Concluded.



VOLUNTARY.



VOLUNTARY.



VOLUNTARY. Concluded.

Moderato.

FINE.

VOLUNTARY.

Arr. from Wely's Offertoire in G, by C. D. BLAKE.

Maestoso.

f

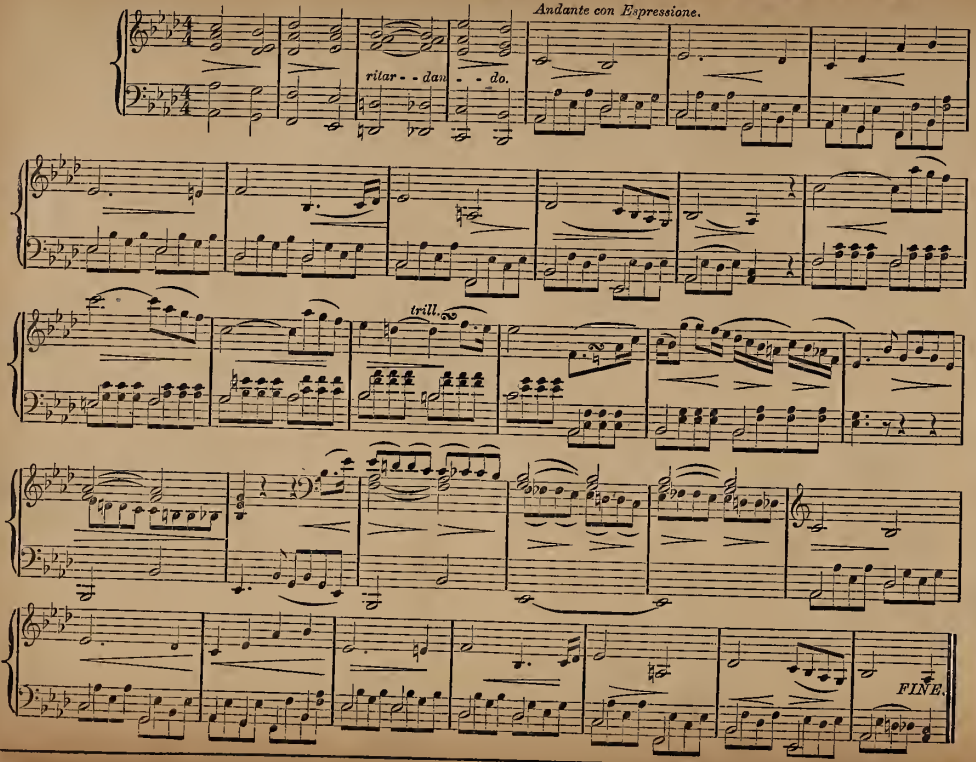
ARIA. *Moderato.*

f

FINE.

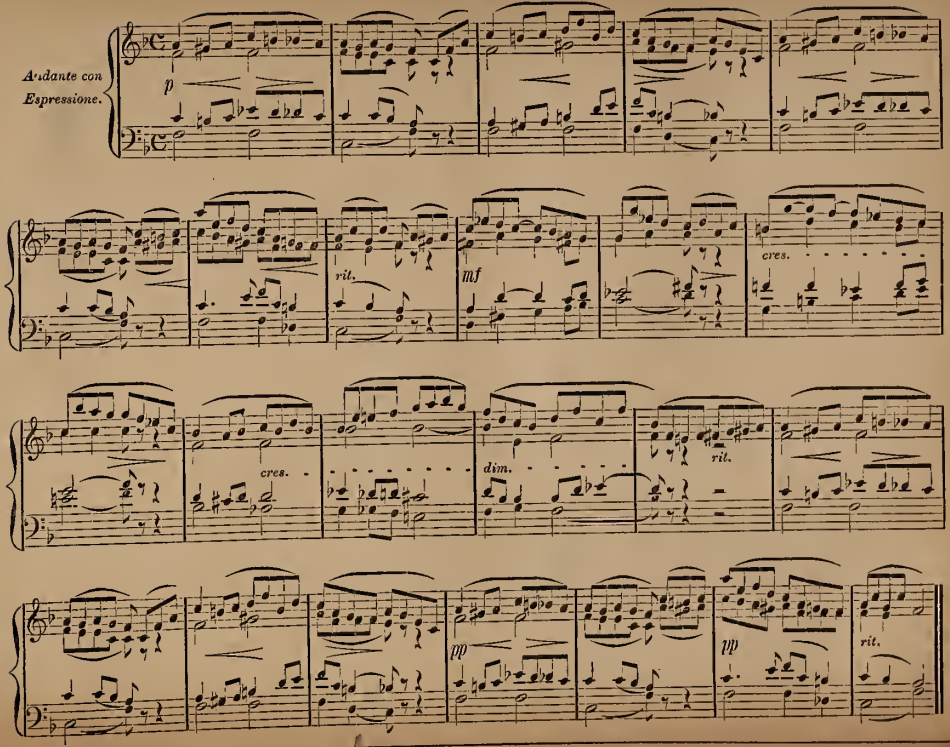
VOLUNTARY.

From Beethoven. Arr. by C. D. BLAKE.

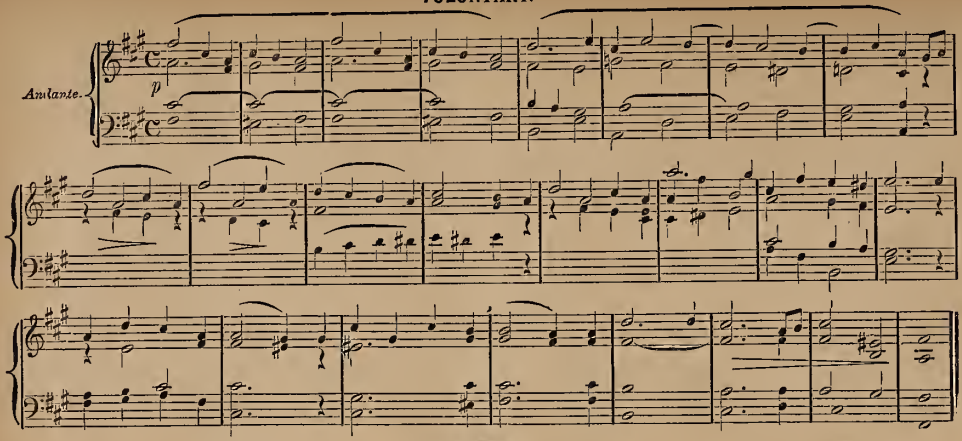


VOLUNTARY.

RAYMOND.

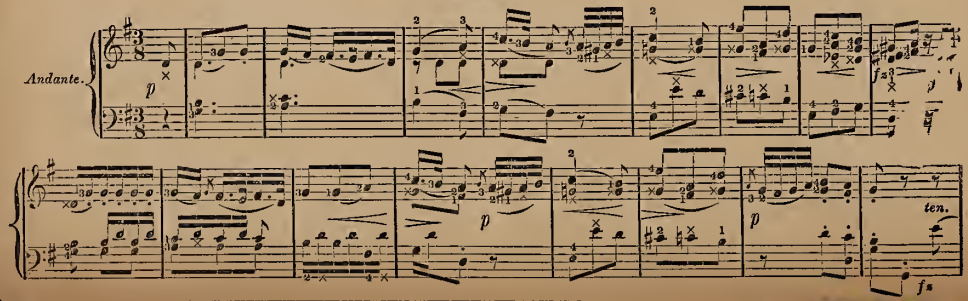


VOLUNTARY.

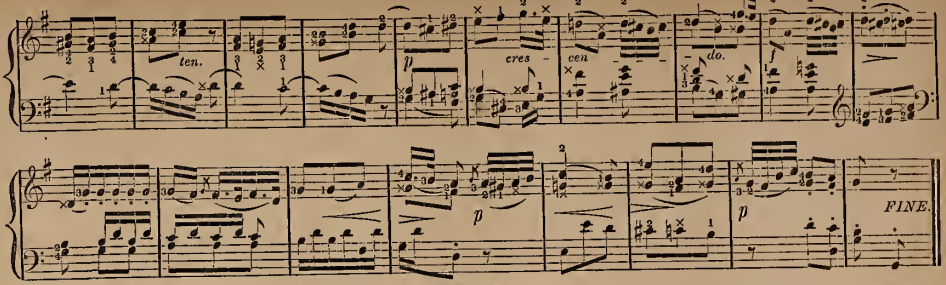


VOLUNTARY.

BEETHOVEN.

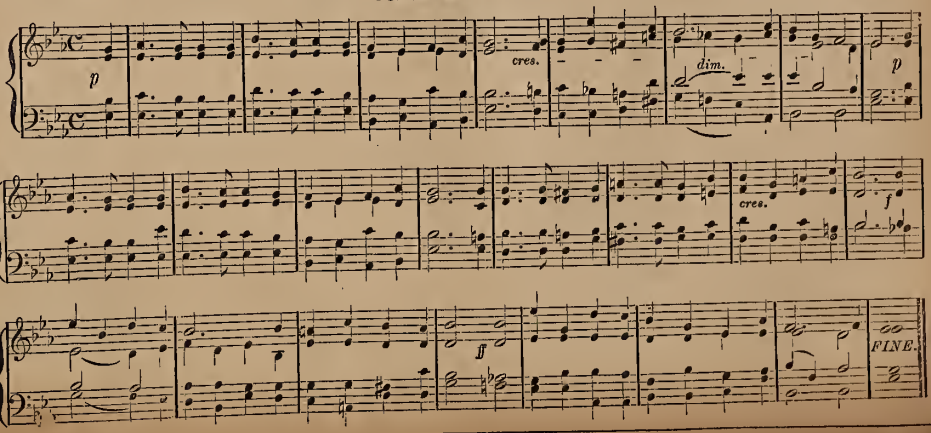


VOLUNTARY. Concluded.



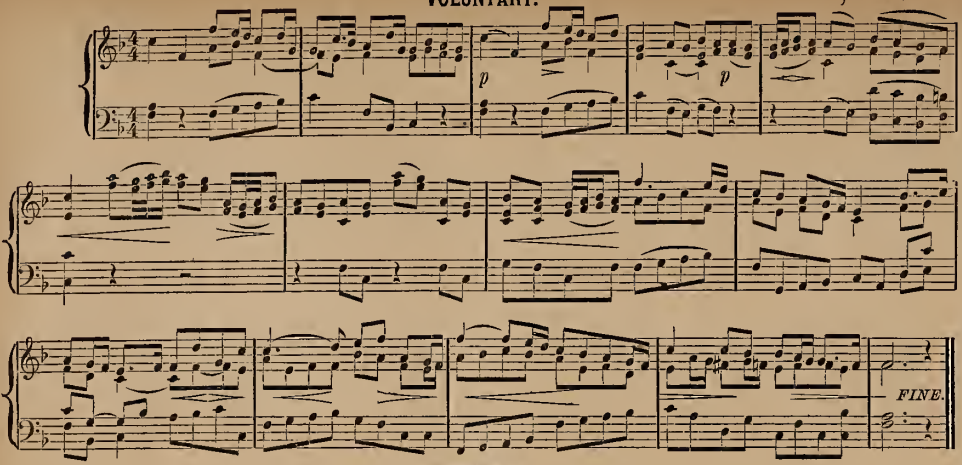
VOLUNTARY.

ARR. FROM J. BARNBY.



VOLUNTARY.

HANDEL.



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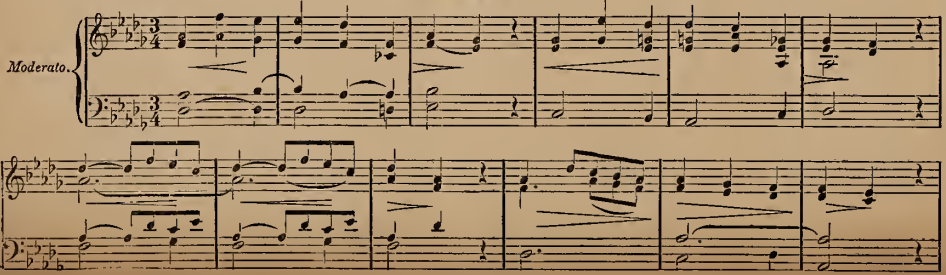

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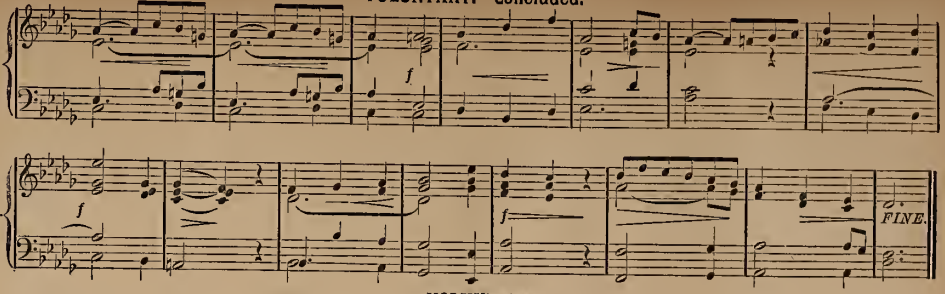

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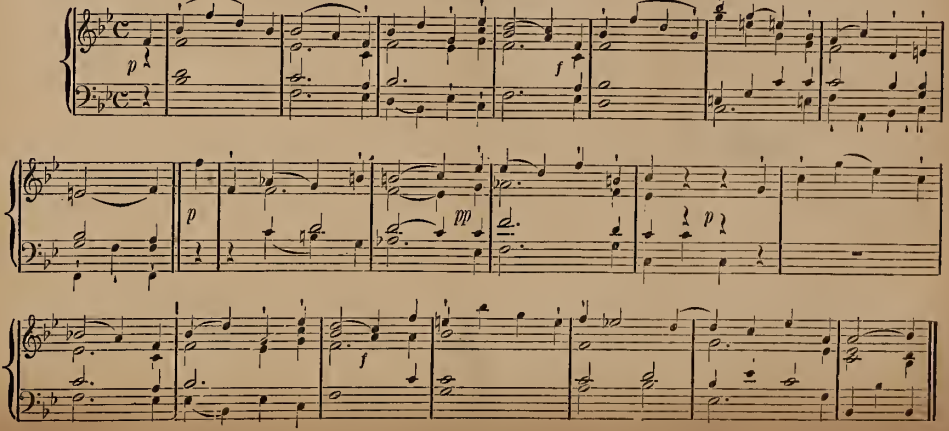

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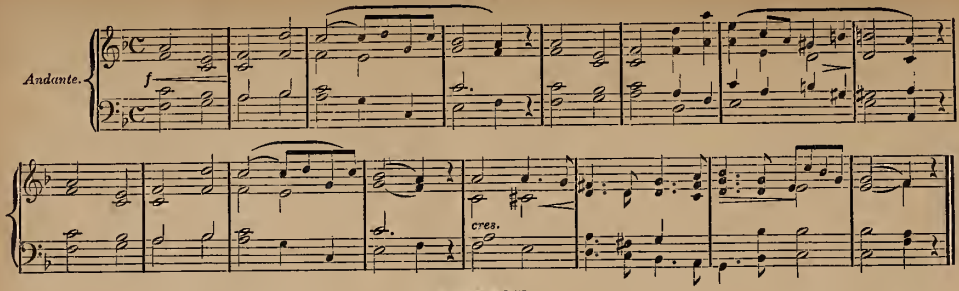

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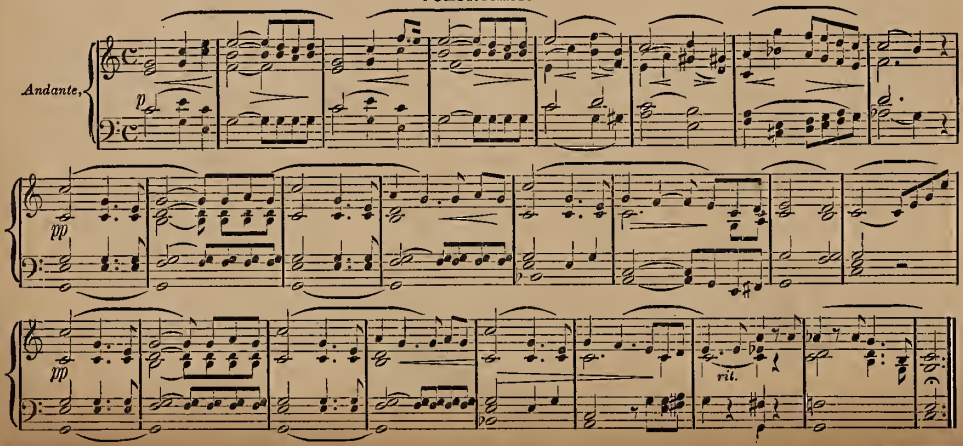
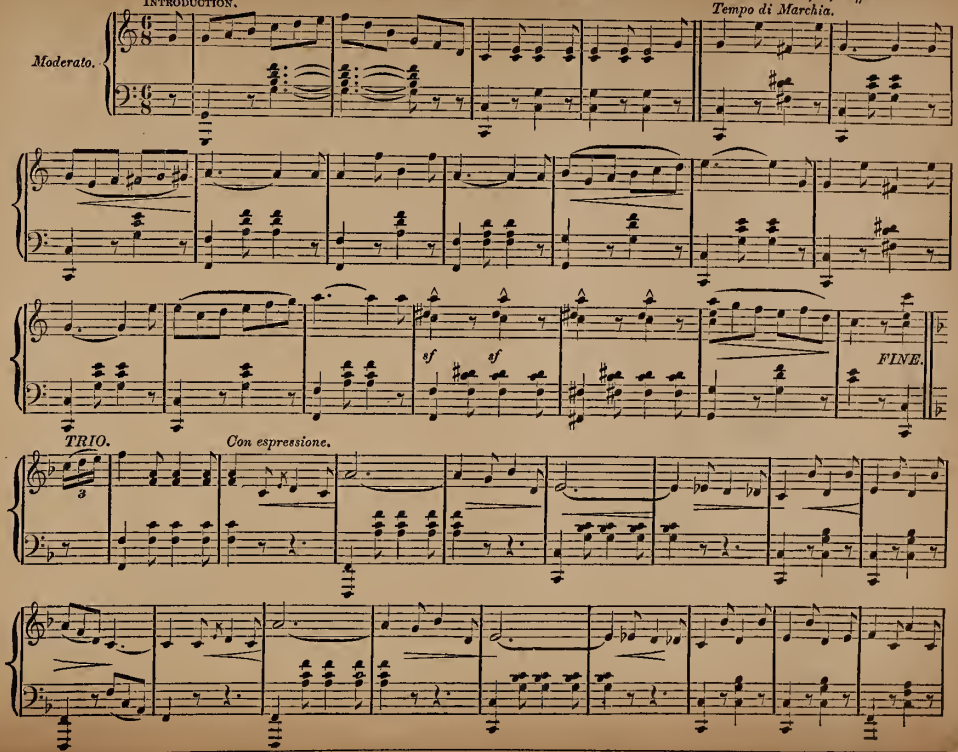


JOLLY TRUMPETER'S MARCH.

C. A. WHITE.



JOLLY TRUMPETER'S MARCH. Concluded.

f

sf

D.C.

MOONLIGHT ON THE LAKE. (Fantasia.)

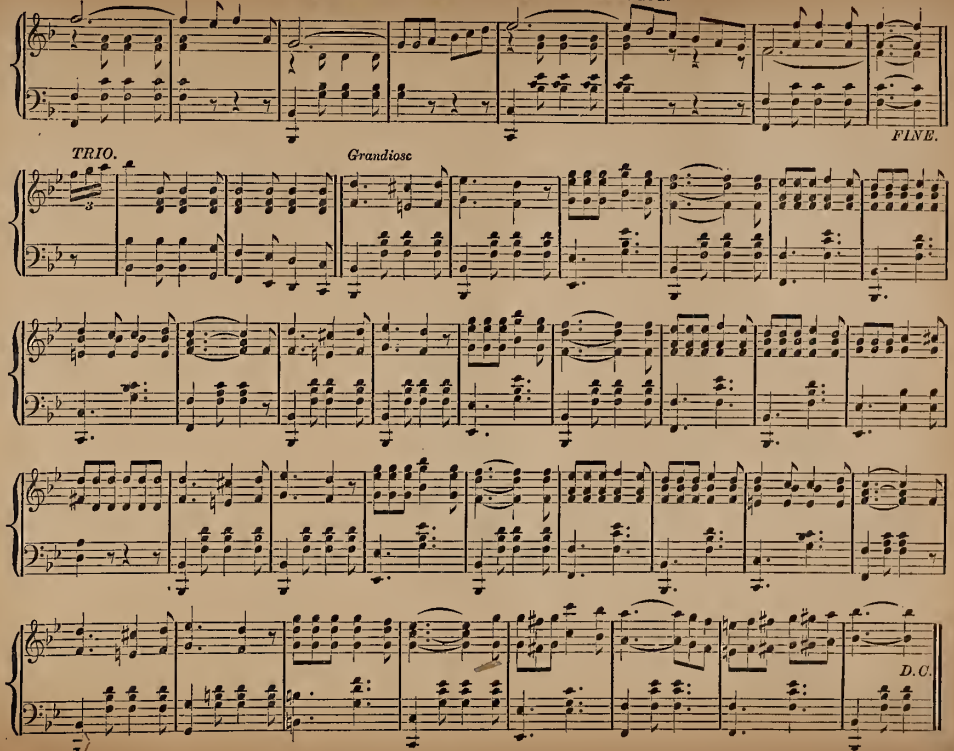
ARR. BY CHAS. P. BLAKE.

Allegro Moderato.

Marcato melodia.

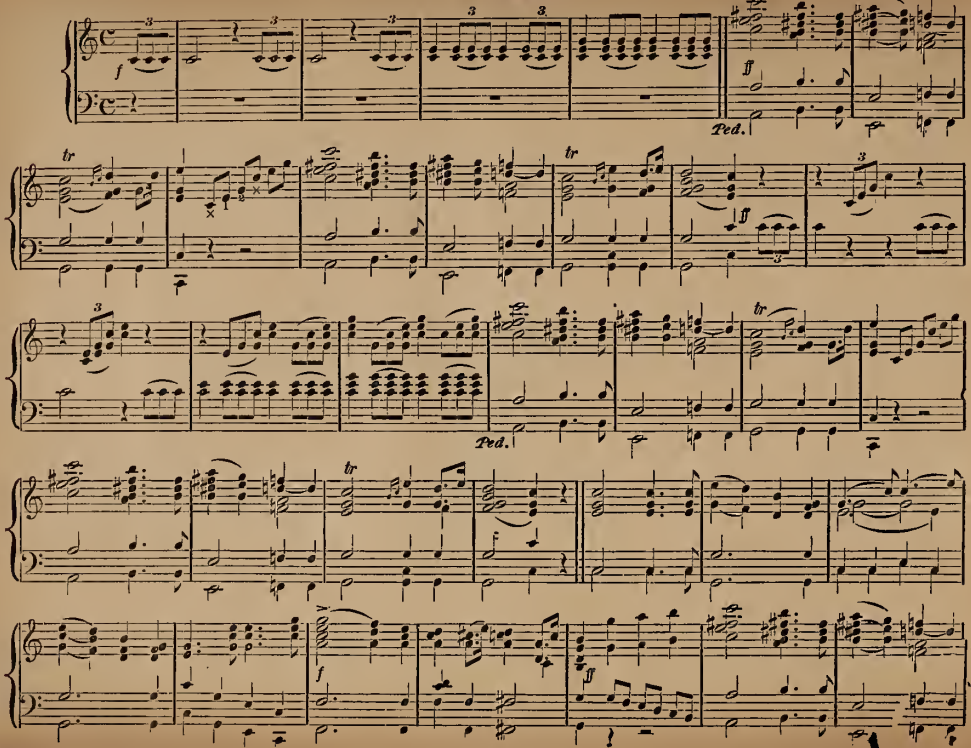
R.H. L.H. R.H.

MOONLIGHT ON THE LAKE. Concluded.

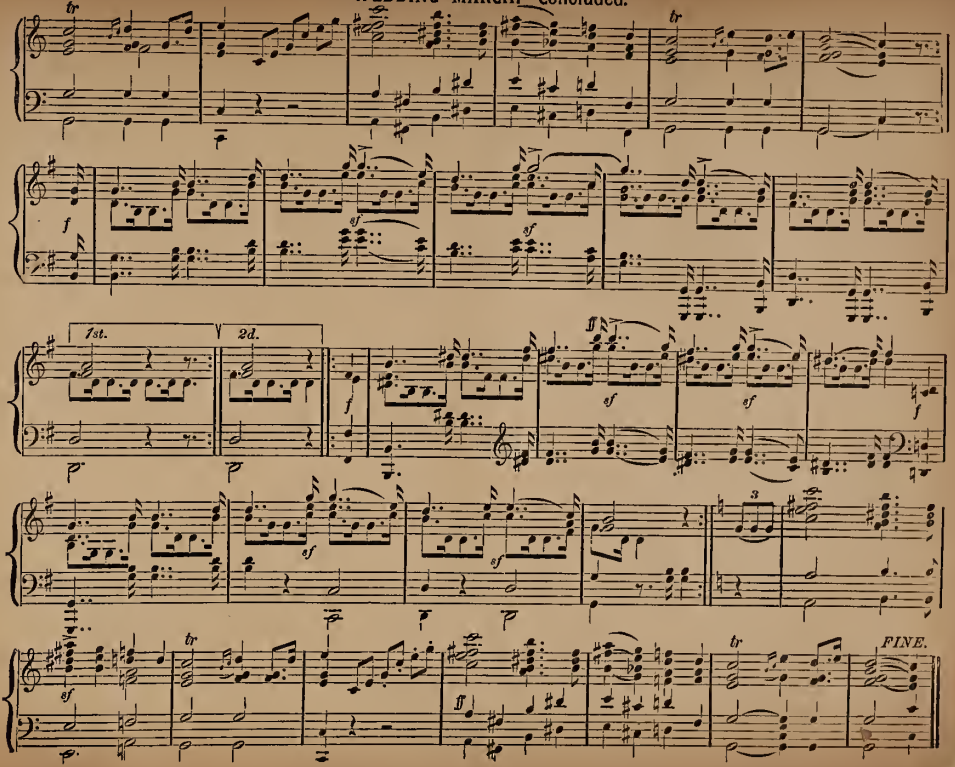


WEDDING MARCH.

MENDELSSOHN.



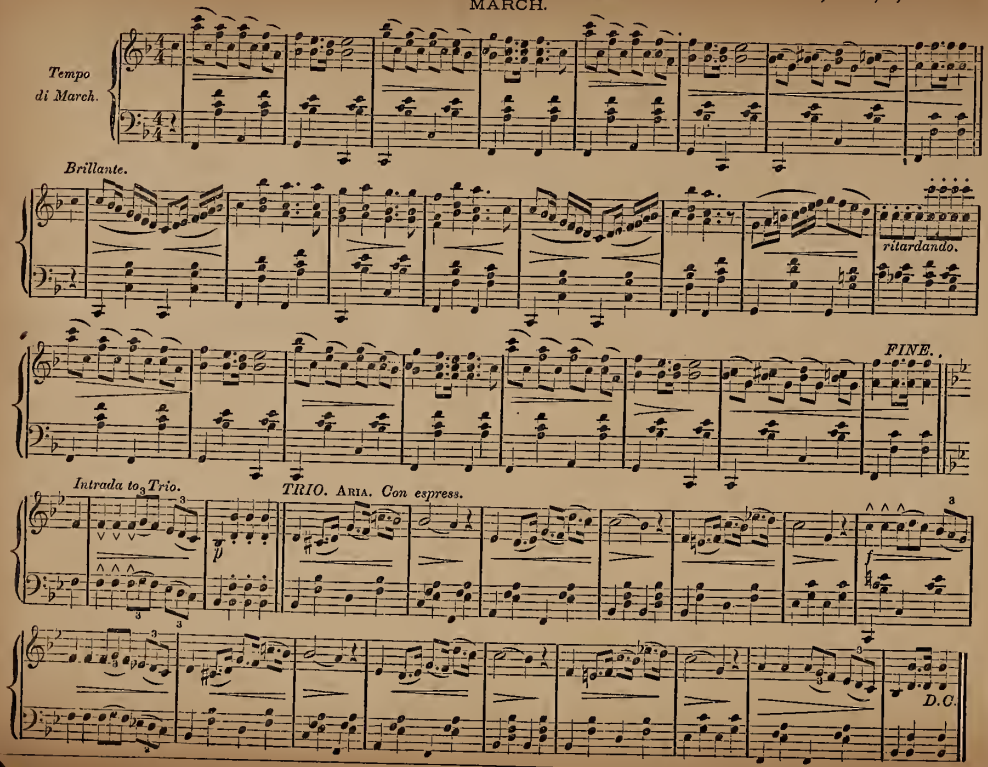
WEDDING MARCH. Concluded.



BRIDE OF THE WIND.

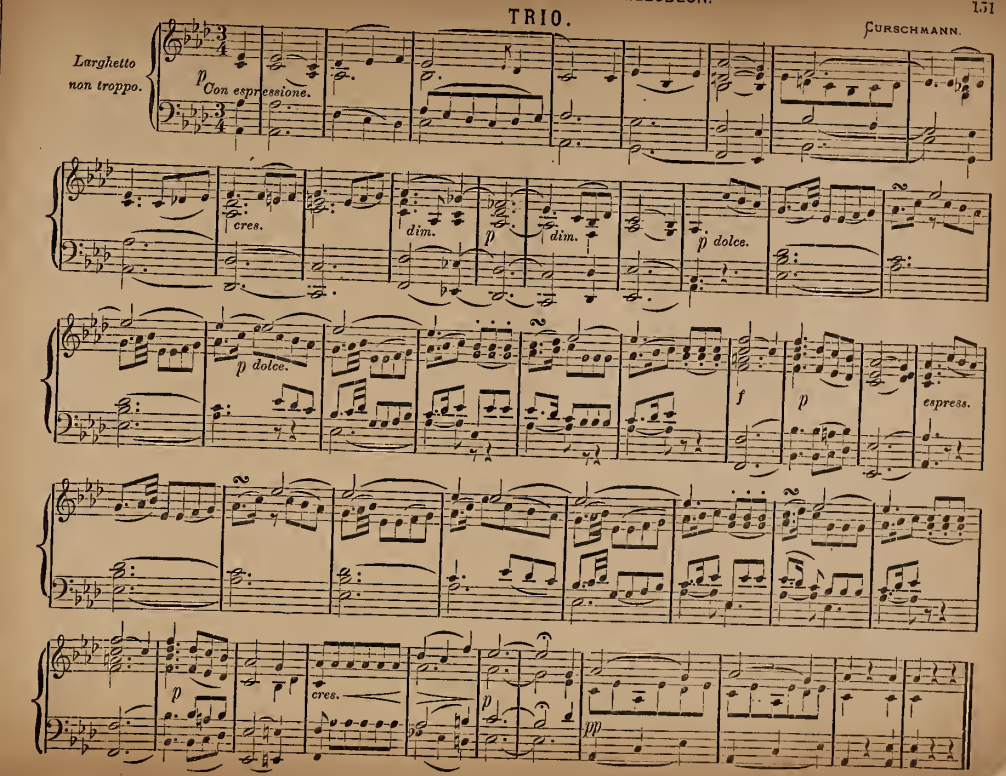
MARCH.

Chas. P. Blake.



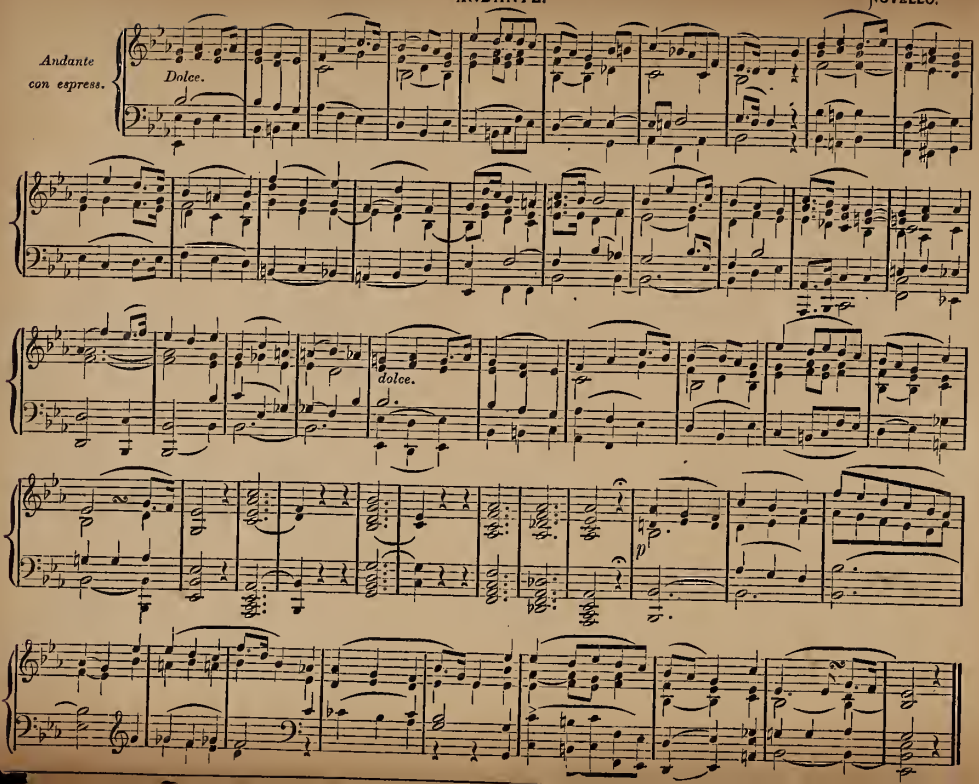
TRIO.

FURSCHMANN.



ANDANTE.

NOVELLO.



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